

LEAN JOURNAL

A PUBLICATION OF THE COLLECTIVE ARTS NETWORK | CLEVELAND

ART IN NORTHEAST OHIO | WINTER 2019-20



WATERWAYS | AMBER FORD | AFTERLIVES OF THE BLACK ATLANTIC | STRANGER BEINGS | CATHERINE OPIE | DISABILITY TOUR OF CMA | GERI UNGER AT THE MORGAN | HOLIDAY MARKETS



2020 Student Independent Exhibition

Feb 14–Mar 15, 2020
Opening Reception
Fri Feb 14, 6–9pm

Now in its 74th year, SIE is an honored tradition that's never conventional. Organized entirely by students, who choose the jurors and mount the exhibition, SIE offers fresh and sometimes surprising approaches to contemporary art.

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Liu Wei: Invisible Cities



*“A thunderclap of
brilliance”*

Steven Litt, cleveland.com

moCa
Cleveland
.org

Installation view:
Liu Wei: Invisible Cities, moCa Cleveland,
2019. Photo: Andrew Schaeffer

Presented across two
institutions, Liu Wei's first
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the United States features
a constellation of works
that employ abstraction
and fragmentation to
create new narratives.

at moCa Cleveland

now through January 5

at Cleveland Museum of Art

now through February 16

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All moCa Cleveland exhibitions are supported in part by
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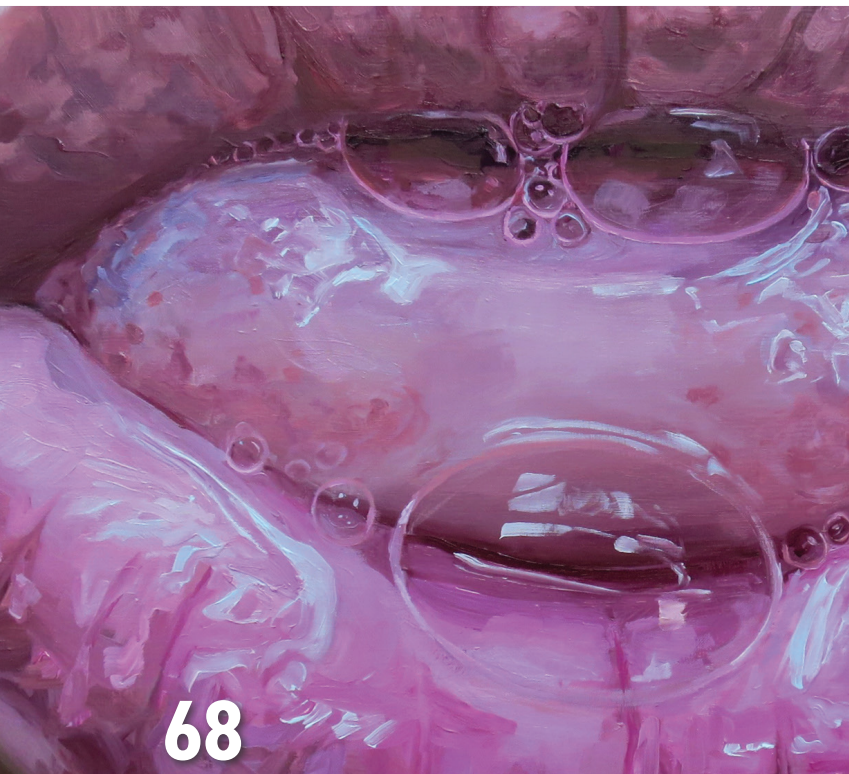
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The George Gund Foundation

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COVER: Dinara Mirtalipova, *Wolf Stealing Rooster*, gouache on paper 9 x 12 inches, 2018. Mirtalipova's Artist-In-Residence exhibit was on view at Zygot Press October 11 - November 22.

What's All This About?

Readers may or may not have known about an organization called the International Conference of Museums, but there is in fact such a thing, and it is based in Paris, and it does have 40,000 members, representing 20,000 museums around the world. In Ohio, they include the Cleveland Museum of Art, the Cincinnati Art Museum, the Cincinnati Museum Center and National Underground Railroad Freedom Center, and the Toledo Museum of Art. That sounds like a genteel bunch, but as *Art Newspaper* reported in August, the membership is embroiled in a "bitter debate within the organization," "perhaps threatening its identity."

The debate is over the definition of a museum: What is it? A person might just as well ask, "What is art?" and might also reasonably wonder what is the value of pinning such a thing down. It's a thought-provoking question, though, and it relates not just to what museums do, but to how curators approach their jobs, and even how individual artists relate to the world.

The current definition: "A museum is a nonprofit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment."

That seems reasonable. But in July, after a couple of years of discussion, ICOM's executive committee proposed a new definition, holding museums to a higher standard of proactivity:

"Museums are democratizing, inclusive and polyphonic spaces for critical dialogue about the pasts and the futures. Acknowledging and addressing the conflicts and challenges of the present, they hold artefacts and specimens in trust for society, safeguard diverse memories for future generations and guarantee equal rights and equal access to heritage for all people."

"Museums are not for profit. They are participatory and transparent, and work in active partnership with and for diverse communities to collect, preserve, research, interpret, exhibit, and enhance understandings of the world, aiming to contribute to human dignity and social justice, global equality and planetary wellbeing."

Was there dissent? Oh, you bet. *Art Newspaper* quoted Université Sorbonne Nouvelle professor François Mairesse as saying, "This is not a definition but a statement of fashionable values, much too complicated and partly aberrant."

Revising the definition seems to be about a lot of things: keeping museums relevant, shedding their reputation and reality of having mostly guarded the status quo, including—for most of the museums familiar to most of our readers—a western European view of art and aesthetic ideas.

The first sentence alone points to the kind of transition we're seeing in Cleveland, with or without a revised definition. Just about every nonprofit exhibitor is working to open doors for more people, to acknowledge histories and realities that have excluded entire populations from what those institutions present as "culture."

It is no small change. Words like *democratizing* and *inclusive*, the idea of addressing conflicts and challenges, and even the use of plural pasts and futures describe for museums a much more active role in society than they are commonly understood to have. On the other hand, those terms are exactly that—descriptions of what is already going on. The Allen Memorial Art Museum in Oberlin currently has on view *Afterlives of the Black Atlantic*, which explores "the complexities of memory, identity, and belonging in the wake of the transatlantic slave trade." And the Cleveland Museum of Art has been diversifying its staff as well as the artists exhibited—including the likes of Carrie Mae Weems, Kerry James Marshall, Wadsworth and Jae Jarrell, and others. And Artists Archives of the Western Reserve and the Sculpture Center recently collaborated to present *seenUNseen*—works by African American artists in the collection of Atlanta-based Kerry and C. Betty Davis, matched with works by 32 artists of color from Northeast Ohio. You're seeing a more diverse range of stories told on the pages of *CAN*, as well.

In September the ICOM postponed their vote on whether to adopt the new definition of what a museum is. Whether they approve that new definition or not, a much bigger change is already underway. It's good work. We are proud to help. And we look forward to seeing you.

Michael Gill
Editor / Publisher

Winter at Akron Art Museum

by Akron Art Museum Staff



ADAM REICH PHOTOGRAPHY

Elias Sime. *Tightrope 8*, 2009–14, reclaimed electronic components on panel, 44 × 70 13/16 in. (112 × 180 cm), Private collection, New York. © Elias Sime.

OPEN WORLD: VIDEO GAMES & CONTEMPORARY ART

Karl and Bertl Arnstein Galleries, and
Judith Bear Isroff Gallery
October 19–February 2

More than 166 million Americans play video games. Visual artists are gamers too, yet video games are rarely examined as a major influence on contemporary art. *Open World* draws attention to this phenomenon through the presentation of artworks including painting, sculpture, textiles, prints, drawings, animation, video games, video game modifications and game-based performances and interventions by makers who self-identify as artists. The exhibition's title refers to open-world video games, which allow a player to roam through a virtual world, freely selecting their objectives. The title also draws attention to the rich opportunities video games offer for creative expression.

The artworks in *Open World* reference a broad cross-section of games, ranging from early text adventure and arcade games to modern massively multi-player online roleplaying games and first-person shooters. Participating artists are influenced by some of the most beloved video game franchises including *Super Mario Bros.*, *The Legend of Zelda*, *The Sims* and *Final Fantasy*, although the exhibition will not include commercially produced games.

Open World: Video Games & Contemporary Art is organized by the Akron Art Museum and supported by the John S. and James L. Knight Foundation, the Ohio Arts Council, The Tom and Marilyn Merryweather Fund, the Akron Community Foundation and the National Endowment for the Arts. Additional support is provided by GOJO Industries.

Media Sponsorship is provided by Western Reserve PBS.

ELIAS SIME: TIGHTROPE

Karl and Bertl Arnstein Galleries
February 29–May 24

Elias Sime: Tightrope, the first major traveling survey dedicated to the Ethiopian artist's work, features numerous large-scale tableaus. Sime draws from a range of influences including linguistics, botany, artistic movements and topographic photography. This noteworthy exhibition includes two works created specifically for the show alongside a large selection from the *Tightrope* series, in addition to several earlier stitched canvases.

From afar, these works give the appearance of abstract paintings. However, upon closer inspection, one sees these color-block compositions are assembled from unexpected materials



Michael Menchaca, *Gotta Catch 'Em All*, 2016, screenprint, 24 × 17¼ in., Courtesy of the artist

like motherboards, buttons and electrical wire. First conceiving of a composition, Sime then sources the items to realize his concept, often purchasing them new or utilizing materials he has collected. In some cases, it takes him years to finish a work because he must locate a sufficient quantity of a specific material.

Sime weaves his materials into breathtaking artworks that express a sense of personal connection. "There is a sense of unity and cooperation that I reflect through my art," he says. "At the root of all of it is love and passion."

Elias Sime: Tighrtrope is organized by the Ruth and Elmer Wellin Museum of Art at Hamilton College, Clinton, New York. Its presentation in Akron is made possible through the generous support of the

John S. and James L. Knight Foundation; Ohio Arts Council; The Tom and Marilyn Merryweather Fund; the Kenneth L. Calhoun Charitable Trust, KeyBank, Trustee; and Katie and Mark Smucker.

THE DISTANCE OF THE MOON

Fred and Laura Ruth Bidwell Galleries
Through March 15

In 1969, the astronauts aboard Apollo 11 made history by becoming the first people to set foot on the moon. Unbeknownst to them, that year also marked the arrival of the first works of art to the lunar surface—the Moon Museum. Covertly orchestrated by members of the group Experiments in Art and Technology, a miniscule ceramic tile bearing reproductions of artworks by six artists was snuck onto the Apollo 12 lander. A rare



Robert Longo, *Untitled (Moon in Shadow)*, 2006, digital pigment print, 10 × 10 in., Collection of the Akron Art Museum, Gift of Barbara Schwartz, 2008.175

original tile, featuring work by Robert Rauschenberg, Andy Warhol, Claes Oldenburg, Forrest Myers, David Novros and John Chamberlain, will be on view in *The Distance of the Moon*.

From Georges Méliès' early film *Le voyage dans la lune* (1902), to Robert Longo's striking study *Untitled (Moon in Shadow)* (2006), the moon has served as an important touchstone and inspired countless works of art and imagined lunar voyages. Fact blends with fiction in this exhibition as astronauts mingle with winged moon men and unicorns. Combining historic prints with modern images of the lunar surface taken by NASA and contemporary works that challenge our relationship to the moon, this exhibition considers the relationship between artistic impulse and scientific discovery. ■

AKRON ART MUSEUM

One South High Street
Akron, Ohio 44308
akronartmuseum.org
330.376.9185

OPEN WORLD: VIDEO GAMES AND CONTEMPORARY ART | THROUGH FEBRUARY 2

Karl and Bertl Arnstein Galleries and Judith Bear Isroff Gallery

THE DISTANCE OF THE MOON | THROUGH MARCH 15

ELIAS SIME: TIGHTROPE | FEBRUARY 29–MAY 24

The heART of Cleveland at BAYarts by Jessica Stockdale



Current works from artists featured in *The heART of Cleveland* are on view at BAYarts starting December 6, and you can get a copy of the book in the gift shop.

THIS HOLIDAY SEASON immerse yourself in the art of Cleveland as *The heART of Cleveland* book comes to life at BAYarts in the form of an exhibition.

The vibe will be pure Cleveland, with a hint of what's on the horizon for this project. "Seeing this exhibit will give the viewer a first-hand experience of what is inside the book," says the local artist and

book curator Scott Kraynak. "There are also many artists in this exhibit who are not in the book but will be in the second one, which I just recently decided I would do once I finish work on another big project. So the viewer will also get a sneak peek of what is in store in this next edition."

Kraynak feels the exhibition will encourage people to be proud of Cleveland. "I expect viewers will not only be amazed by the quality of artists and art born in and inspired by our great city, but also impressed by the great diversity and uniqueness of the landmarks, architecture, people, nature, music, and food that Cleveland possesses which make it such a great place." He added, "I think that even a life-long Clevelander will come away from this exhibit with an even greater appreciation of our city."

Artists participating in *The heART of Cleveland* exhibition are:

Aaron Lange, Brian Moulas, Brinsley Tyrell, Cat Swartz, Dana Oldfather, Dave Treat, Douglas Max Utter, Eileen Dorsey, Emma Anderson, Eva Volf, Evie Zimmer, Frank Oriti, Gary and Laura Dumm, George Kocar, Hilary Gent, James Quarles, Jason Z. Pott, Jeff Suntala, John A. Sargent III, John Morton, John W. Carlson, Judy Takács, Leslie Edwards Humez, Lindsay Martin, Liz Maugans, Mark Yasenchak, Matt Kish, Michael Gill, Natalie Lanese, Pj Halliwill, Pam

Spremulli, Robert Banks, Ron Hill, Samuel Francazio, Scott Kraynak, Steve Cagan, Thomas Kassai, Tim Herron, Valerie Buynak. ■

On display November 23 through December 22, with the artist reception on December 6 from 7:00 to 9:00pm.

BAYARTS

28795 Lake Road
Bay Village, Ohio 44140
BAYarts.net
440.871.6543

HOLIDAY OPEN HOUSE | 10AM-5PM SATURDAY, NOVEMBER 23

THE heART OF CLEVELAND RECEPTION | 7-9PM FRIDAY, DECEMBER 6

HOLIDAY TRUNK SHOW | 6-9PM THURSDAY, DECEMBER 12

Huntington Convention Center, 1 St Clair Ave NE, Cleveland OH 44114 ClevelandConventions.com

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Parker, Intelligent Scribbles, mixed media on canvas, 2016, collection of AAWR

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works by Shirley Aley Campbell, David E. Davis, William Martin Jean,
Robert Jergens, David Haberman, Patricia Zinsmeister Parker,
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Table for Two: Feb. 11 - April 10, 2020

Harriet Moore Ballard & Pat Zinsmeister Parker



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Winter 2019-20 Valley Art Center

by Valley Art Center Staff



Valley Art Center's annual *Juried Art Exhibit* draws a crowd from around the region.

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ON DISPLAY: 48TH ANNUAL JURIED ART EXHIBIT

Valley Art Center is proud to present the 48th Annual Juried Art Exhibit. For almost fifty years this increasingly prestigious exhibit has spotlighted Ohio and regional artists. Historically we receive approximately 300 to 400 pieces of artwork. The art is juried to approximately 100 works in a wide array of media. Over \$1,000 in cash is awarded for Best of Show; 1st, 2nd, 3rd Place; and several community-sponsored awards, including the Hardy Watercolor Award and the Phyllis Lloyd Memorial Award. This year's jurors were Nikki Woods, Billy Ritter, and Jan Mettee.

IDENTITY: THINGS CALL TO ENTRY OPEN

Identity is a strange and fascinating thing. As humans, we possess the

incredible ability to ascribe human characteristics to nonhuman and even inanimate objects. Our fairy tales are full of animals portraying human traits, a certain angle can create faces in the tangle of tree limbs, and we all know how intimidating that pile of laundry in the corner of the room can seem at two in the morning.

Valley Art Center in Chagrin Falls begins 2020 with the final iteration of a three-year series of exhibits exploring concepts of identity. We invite 2D and 3D artists from the Chagrin Valley and around the world to submit their work exploring this theme through representations of things. Artists may interpret the concept of identity in their own terms and may approach this call through any media and style.

The juror for this exhibit is Guy-Vincent. Entry deadline 4:00pm Friday, January 3. The opening reception is

Friday, January 24, 6:00 to 8:00pm. The event is free and open to the public.

37TH ANNUAL ART BY THE FALLS CALL TO ENTRY OPEN

Valley Art Center is proud to present the 37th Annual Art by the Falls outdoor fine arts and contemporary crafts festival. Every year the event draws thousands of patrons to the banks of the Chagrin River, located in the middle of historic Chagrin Falls. An ideal setting for an outdoor festival, the quaint village's Main Street overlooks two waterfalls and hosts a wealth of fine shops, galleries and restaurants.

The show features approximately 120 painters, potters, jewelers, woodworkers, fiber artists and other fine craftspeople. For more information and to enter, go to valleyartcenter.org/abf-cte. ■

VALLEY ART CENTER

155 Bell Street
Chagrin Falls, Ohio 44022
valleyartcenter.org
440.247.7507

48TH ANNUAL JURIED ART EXHIBIT | NOVEMBER 8-DECEMBER 11

WINTER I CLASSES | JANUARY 6-FEBRUARY 15

IDENTITY: THINGS | JANUARY 24-MARCH 4
RECEPTION 6-8PM FRIDAY, JANUARY 24

ART BY THE FALLS ENTRY DEADLINE | FEBRUARY 20

WINTER II CLASSES | FEBRUARY 24-APRIL 4



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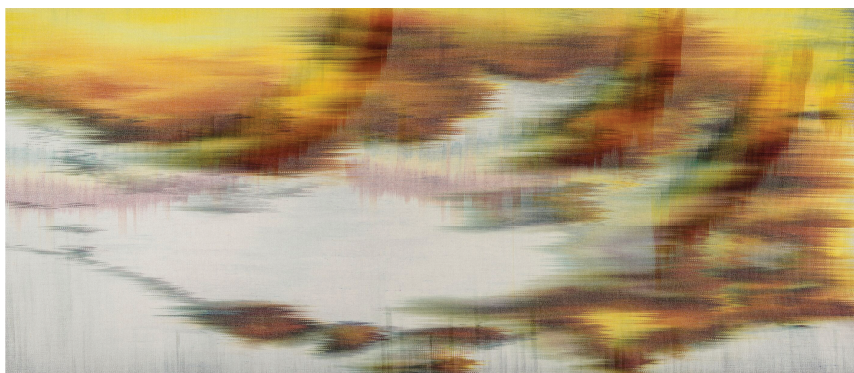
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Heights Arts Celebrates 20 years with New Events for the New Year

by Mary Ryan



Point-Line-Pattern-Plane, curated by Janice Lessman-Moss, will exhibit works of several textile artists, including Hildur Ásgeirsdóttir Jónsson. ABOVE: Jónsson's Rainbow Fragment.

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HEIGHTS ARTS celebrates a great 2019 with the annual Holiday Store. Stop in and shop over 100 local artists for gifts for the whole family. The 2019 Holiday Store is open every day, excluding holidays.

A new year means new events. The first exhibition of the year is ***Point-Line-Pattern-Plane***, a fiber show curated by textile artist Janice Lessman-Moss. Featured in the ***Untouched: The Digital Paradox*** show, Lessman-Moss invites other textile artists to produce work using the distinctive materiality and processes associated with the medium of fiber. Although building on a foundation of traditional techniques, all the artists use the language of textiles to create objects of beauty and meaning, reflecting the sensibilities of our time. Processes such as weaving, stitching and dyeing are used to

develop form and surface, while repetition, accumulation, color and pattern are mined for content and character. This show runs from January 17 through March 1. The **Ekphrastacy** event for the exhibition is on February 13, where invited poets recite original poems inspired by pieces in the show, following the artists discussing the creative processes for their work.

The first **Spotlight** gallery exhibition of the year features Sean Jason Kelly. Kelly has worked as a local tattoo artist for the past fifteen years and has participated in many exhibitions, community projects and installations in the Cleveland area. His work includes paintings, sculptures, drawings and site-specific installations, including five public art sculptures at Melt Bar and Grilled. His work will be on view from January 31 through March 15.

Heights Arts turns twenty in 2020! What better way to celebrate than a **Close Encounters chamber music** concert? On Sunday, March 1, at the beautiful Eaton Mansion, the **Heights Arts and Beethoven Birthday Bonanza** features a program of the beloved artist in celebration of his 250th birthday. Three works by Beethoven fill this program—one each from his early, middle, and late periods—allowing you to **trace** his development from the adoring young student of Papa Haydn to a rebellious avant-garde composer with bristling contempt for his contemporaries. At twenty years old, Heights Arts is the perfect age to present this thrilling program! Tickets for this concert, along with discounted member and student tickets are on sale now at heightsarts.org/concerts.

Calling all artists! Heights Arts is presenting its second **Members Show** on March 6. Any member of Heights Arts is invited to submit work in hopes of being a part of this awesome show. There is a \$10 entry fee. Applications will be accepted until 40 artists are selected. For more information, visit heightsarts.org/portfolio-item/call-for-artists-members-show-2020/. ■

For more information on Heights Arts community programs and events, including house concerts, gallery performances and outreach, visit heightsarts.org.

HEIGHTS ARTS

2175 Lee Road
Cleveland Heights, Ohio 44118
216.371.3457
heightsarts.org

HOLIDAY STORE | NOVEMBER 1–DECEMBER 30 | OPEN EVERY DAY, EXCEPT HOLIDAYS

FIBERS SHOW WITH JANICE LESSMAN-MOSS | JANUARY 17–MARCH 1
RECEPTION 6-9PM FRIDAY, JANUARY 17

EKPHRASTACY | 7PM THURSDAY, FEBRUARY 13

SPOTLIGHT: SEAN JASON KELLY | JANUARY 31–MARCH 15 | RECEPTION 6-9PM FRIDAY, JANUARY 31

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Rochelle Johnson and Evita Tezeno at Framed

by Stacey Bartels



Rochelle Johnson



Evita Tezeno

ROCHELLE JOHNSON: DEPICTIONS

*Reception 6:00 to 9:00pm Friday,
December 6*


Rochelle Johnson will exhibit *Depictions* at Framed, opening December 6. Her paintings largely reflect what she sees in her community on a positive level. She feels that too much negativity gets out into the world. Rochelle's focus is on portraits placed in an environment where people are doing what comes naturally to them. She captures the energy and emotion of her subject matter. Rochelle believes if she paints an interaction of

unusual encounters, people will become familiar with those interactions and possibly change the norm—much like the lone black figure in classical painting that people tend to overlook. Rochelle's paintings focus on a narrative that is interactive in a way that showcases the sitter and creates curiosity.

EVITA TEZENO: WHIMSY

*Reception 6:00 to 9:00pm Thursday,
March 5*

Internationally known artist Evita Tezeno will open *Whimsy* at Framed Gallery with

a reception from 6:00 to 9:00pm on Thursday, March 5. Tezeno's work consists of collages with cubist influences. Her bold use of color, texture and shape are the core of her collages. Inspired by the images that she sees in her sleep, Evita translates these visions through mixed media, combining handmade paper, acrylic paint and found objects. Pulling from experiences and children's stories, she creates whimsical images that provoke laughter and thought to help enrich the soul. Evita has been rated one of the top twenty black artists to collect today. 

FRAMED GALLERY

15813 Waterloo Road
Cleveland, Ohio 44110
framedgallery.net
216.282.7079

ROCHELLE JOHNSON: DEPICTIONS | DECEMBER 6

Opening during Walk All Over Waterloo

EVITA TEZENO: WHIMSY | RECEPTION 6-9PM, THURSDAY MARCH 5

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Time Travel: New Paintings by David King

by Christopher L. Richards

TIME TRAVEL: *New Paintings by David King* offers a sense of nostalgia in an unexpected way. King, first-prize winner of ARTneo's Cleveland Creates 2017 exhibition, gives faded memories a sense of urgency and puzzlement. The bright fluorescent colors and expressive paint application jolt the viewer's perceptions of the vintage candid photography source materials that inspire his paintings.

David King writes of these works, "*Time Travel* is a series of invented narratives

based on old family photos. The work allows viewers to reconnect with their own memories. Much of family history is exclusively documented through photography. This allows room for interpretation while filling in the blanks. This body of work transcends the photographic image with new media and humor, injecting the storyline with an alternate version of truth." ■



David King, *Dick's Picnic*, Oil and acrylic on canvas, 38 × 38 inches, Courtesy of the artist

ARTNEO

1305 West 80th Street, Suite 016
Cleveland, Ohio 44102
artneo.org
216.227.9507

Time Travel: New Works by David King opens Saturday, December 7, from 6:00 to 8:00pm. Visit artneo.org for more details.



NATURE CONFIGURATIONS:

The Drawings of Sandra Benny

October 12 - December 1, 2019



121 Lincoln Way, E., Massillon, Ohio 44646

Tel: 330-833-4061

www.massillonmuseum.org

An Invitation from the Artist:

Open Home Studio Tours by appointment: Tel: 631-838- 9852 Email: sbennyart@gmail.com

Chicks with Balls

Judy Takács paints unsung female heroes

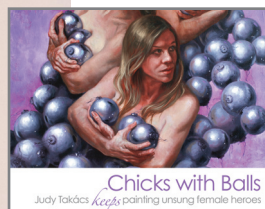
Zanesville Museum of Art

Feb 6-April 4, 2020

Opening Reception:

Thursday, Feb 6, 5:30 to 7:30

also book launch for the long-awaited
second Chicks with Balls book



Gallery Talk:

Chicks with Balls:

You, me and

every woman you know

Saturday, Feb 15, 2:00

Artist Lecture:

Beyond Chicks with Balls:

The Goddess Project

Thursday, March 19, 6:00

Chicks books will be for sale and
Judy Takács will be available
to sign books at all three museum events.

zanesvilleart.org



judytakacs.com

chickswithballsjudytakacs.blogspot.com

John Carlson's *BLUES* at HEDGE Gallery by Hilary Gent



LEFT: John Carlson, *Dark Was the Night*, oil and charcoal on canvas, 36 x 48 inches, 2018.
 ABOVE: *Boogie*, oil stick on paper, 22 x 30 inches, 2018. FACING PAGE: *His Girl*, oil and charcoal on canvas, 30 x 40 inches, 2017.

FEBRUARY 2020 brings to HEDGE Gallery a very personal exhibition of artist John Carlson's most recent paintings and drawings. With similar themes to the musical genre, artwork for the exhibit *BLUES* was inspired by humanity's will to survive, as well as the artist's need to work through a devastating personal loss. "It was through Blues music," says Carlson, "that I was able to grieve the death of my son. I was given permission to moan and weep but also to embrace this burden, and finally lay it down."

Carlson explores the history of Blues music in this exhibition, and portrays images of African Americans in both the present and the past engaging with landscape, family and musical themes through his distinct expressionistic style. He captures emotion, gesture and spirituality

with heavy oil stick drawings, impasto layers of oil paint, and even collaged found objects appearing on some of his more recent canvases.

The artist has been inspired to explore this theme both by other creatives and by his recent travels to the Mississippi Delta region. Carlson attended a talk in Oberlin featuring choir director Jessie Reeder, who spoke on the origins of slave songs and spirituals. Carlson has interviewed Reeder for his *BLUES* project, and her voice will be part of the exhibition during an artist talk at the gallery in March. Reeder will be sharing her story of how music helped her process the inequality, prejudice and racism she endured as a young African American woman growing up in Detroit, Michigan. She also will be performing a series of spirituals and

discussing their history.

During the summer of 2019, Carlson took several trips to Mississippi to the towns where Blues music was born. He desired a full sensory experience and wanted to explore for himself the mystery and spirituality of these places. John has incorporated aspects of his travels, such as the sound of insects, the unrelenting heat, the smells of the river and the vastness of the fields, into this recent work. He intends to take viewers on a visual journey to the places in our souls where the stories of survival, love, loss, and joy originate.

Photographic artist Shari Wilkins will accompany John Carlson's *BLUES* exhibit, with selections from her recent film images of abandoned homes printed on handmade paper. ■

HEDGE GALLERY

1300 West 78th Street, Suite 200
 Cleveland, Ohio 44102
hedgeartgallery.com
 Facebook: HEDGE Gallery
 216.650.4201

JOHN CARLSON: BLUES, FEATURING SHARI WILKINS

RECEPTION 5-9PM FRIDAY FEBRUARY 21

ARTIST TALK & PERFORMANCE BY JOHN CARLSON AND JESSIE REEDER

MARCH (DATE TBA)



Timeless Vision in the Galleries at CSU by CSU Gallery Staff

The Galleries at CSU are happy to present our feature exhibition for the spring 2020 season, *Timeless Vision: Earth, Sea and Sky*, curated by our new assistant gallery director Kendall Christian. The exhibition will open with a reception on Friday, January 31, from 5:00 to 8:00pm. Gallery conversations with artists and the curator will begin at 6:00pm.

The exhibition includes artwork by local and regional, as well as internationally recognized artists working in the genre of the landscape. The landscape is a relatively new genre in Western art that emerged in its own right only in the Romantic

movement of the late nineteenth century, a time when all the battles against nature were believed to have been won and the "grand vista" became a preferred subject for artistic endeavors for the first time.

This exhibition is intended to celebrate the sublime beauty of the landscape without dwelling on the pressing issues of the natural world in this time of environmental



Susan Downing-White

crisis. It attempts to examine the various ways in which artists perceive the wonders of the world and give us a sense of our place in a very large universe. ■

THE GALLERIES AT CSU

1307 Euclid Avenue
Cleveland, Ohio 44115
216.687.2103

TIMELESS VISION: EARTH, SEA AND SKY

JANUARY 31-APRIL 11

The Galleries at CSU are located at 1307 Euclid Avenue on Playhouse Square. Contact The Galleries at CSU for more information: galleries@csu.edu 216.687.2103.



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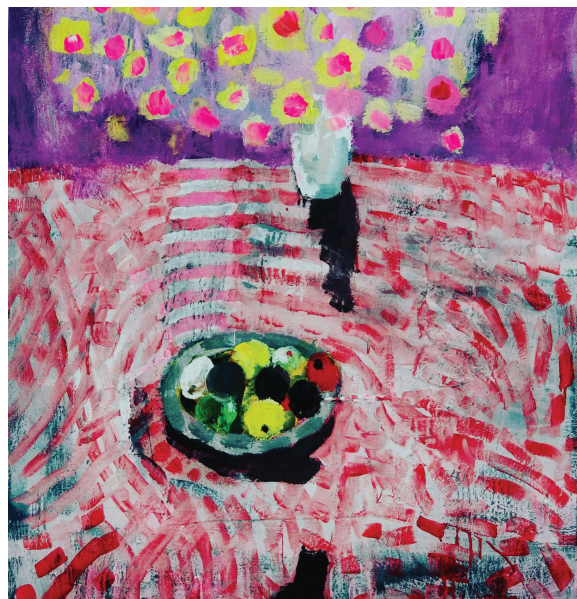
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Table for Two

by Mindy Tousley



Harriet Moore Ballard, *Black Table*, 24" × 30", 2005, Collection of the AAWR



Patricia Zinsmeister Parker, *Cabaret Sauvignon*, 48" × 48", 2019

THE HUNTINGTON CONVENTION

CENTER is pleased to continue its partnership with The Artists Archives of the Western Reserve (AAWR) through 2019 and into the spring of 2020. In February, *The Foundations* show will be replaced with *Table for Two: Harriet Moore Ballard and Patricia Zinsmeister Parker*.

Ballard and Parker have long enjoyed a friendship, and that common bond, combined with their mutual respect for the other's artistic abilities and achievements, has served to strengthen the ties between them. This will be the first time that these two talented women exhibit a number of their works together, and while their creations are individually distinctive, their paintings mesh together visually like two old dancing partners. Each artist utilizes her sensitivity to surroundings

as source material, and time spent together at Ballard's home in San Miquel de Allende, Mexico, has inspired both of them. *Table for Two* focuses on still lifes that each artist has produced.

Ballard, for her part, employs all of the objects around her, as well as impressions and references to her life, as fodder for her paintings. To quote Douglas Max Utter, "There is no clear division between the past and the present, things underground and those built on top. This melding of dimensions became the central content of her work." She then uses color and line to flatten and either negate or pull together these apparently disparate elements. "Pressing multiple planes into one ambiguous surface and crossing planes with lines that deny the third dimension is central to my work," writes Ballard.

As an artist, Parker continually challenges herself. She is equally at ease creating the beautiful, expressionistic still lifes showcased in *Table for Two*, and making nonrepresentational abstractions. Mundane objects, phrases, political views and bits of contemporary fashion are items that also creep into Parker's paintings. These items do not create a flowing narrative but rather surprise us, and force us to reengage with the painting under new terms. In her words, Parker is motivated to "seek new and original means of expression that will convey a unique response not only to the environment which we inhabit but to the world in general."

As a mutual experience, the love of painting that these artists share is clearly expressed in their work and visible to the viewer in all ways that count. ■

CLEVELAND CONVENTION GALLERY

1 St. Clair Avenue NE
Cleveland, Ohio 44114
clevelandconventions.com
216.920.1437

FOUNDATIONS | NOVEMBER 7-FEBRUARY 8

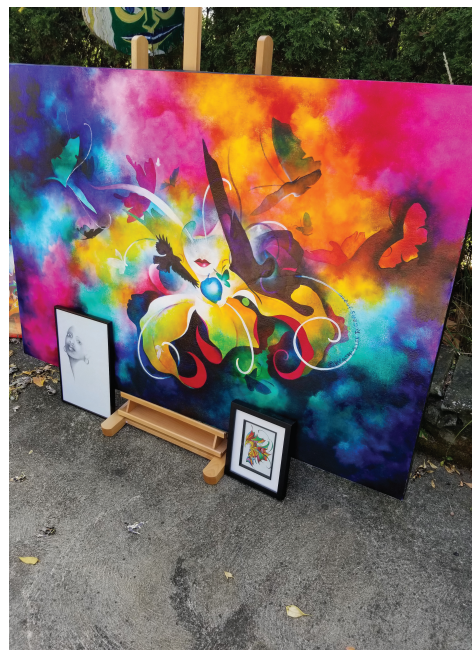
TABLE FOR TWO | FEBRUARY 13-APRIL 12

RECEPTION 1-3PM SUNDAY, MARCH 8

FREE. OPEN M-F 8:30AM-5PM

Located inside the Huntington Convention Center of Cleveland

Edward E. Parker Museum of Art



The Edward E. Parker Museum of Art's annual Collard Greens Festival brought guests to enjoy music, face painting, art and other activities. Images courtesy of the Edward E. Parker Museum of Art.

THE EDWARD E. PARKER MUSEUM of Art is pleased to share our upcoming programs and activities as we usher in the Cleveland winter season.

FREE ART CLASSES

For several years, we have offered free art classes for seniors on Tuesday and Thursday evenings from 6:00 to 8:00pm. The classes explore a range of projects and utilize a variety of mediums. Artistic expression is far more important to us than individual skill level, so please don't feel intimidated. If you are interested in joining us, simply show up!

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East Cleveland, Ohio 44112
eepmoa.com
216.851.6910

ARTIST SPEAK FORUM

Edward Parker curates three galleries at Shinn House, located at Mount Zion Congregational Church. The exhibits are displayed for six to eight weeks at a time. After each closing exhibition, the museum hosts an Artist Speak forum that allows the artists to answer questions related to their process and body of work. Visiting artists and guests also contribute to the discussion, which creates a great networking opportunity. This forum is held the Sunday following each Shinn House closing exhibition. We are currently looking for artists to exhibit at Shinn House, so if you are interested, please contact Mr. Parker at the number listed below.

BLACK HISTORY MONTH

Throughout the month of February, EEPMOA will be celebrating the contributions of African Americans throughout history, with a focus on highlighting the ingenuity of lesser-known African American inventors and innovators. A presentation by Edward Parker will cover

the development of Snickerfritz Cultural Workshop for the Arts and the Edward E. Parker Museum of Art.

We would like to thank everyone who attended this year's Collard Green Cook-off, Arts & Music Festival. For those of you who missed the festival, it was a wonderful event and we look forward to seeing you next year.

Please come by and see three new works by Edward Parker:

- Nirvana
- The Masquerade is Over
- The Resurrection

If you have questions, need information, or would like to schedule a visit, please give us a call. **E**

Kings & Queens of Art is Spreading its Wings...Still

by Gwendolyn Garth



Gwendolyn Garth, Message To Self, pyrography on Birchwood with bleeding tissue paper



Matt Brumelow, The Awesome and Mighty JJ



Lydia Nichols, The Amazing Lay Lay



Sarah Wilson, The Queen of Wonder

I CANNOT BELIEVE how fast 2019 is going. Autumn to me is such a clear sign of the things changing. Fall is my favorite season of the year—one, because it is such a vivid pictorial definition of change, and two, it is my birthday month. And as it is in nature, so it is within the All of Me. October 13 I will be celebrating my 68th birthday and I will do so by giving my Self the gift of an Art Show “**Art by Garth**” from October 14 through November 14. The location will be 1050 East 9th Street. Opening reception to be announced.

This Art Show promises to be different from most art shows, as I have made a 30-day challenge to myself. I will be displaying work recently created and I will be doing “Live Paintings.” I have also asked some other artists to join me as we create paintings in real time to music. As I am also a community activist, there will be an interactive component. I will have a canvas in which visitors to the gallery can put their mark or brush stroke on the canvas. There will be live music, song, and dance. I

have learned how to post on Facebook so you can look for more there.

Following my show on 9th Street, **Vince Robinson** will be displaying his work in late November. Early December, we will be initiating an “Early Kwanzaa” event which will be more of an interactive educational workshop. Simultaneously, we will offer a marketplace for vendors to sell their creations and products.

There will be activity at 11017 Ashbury also; beginning November 1, Kings & Queens of Art will be presenting **The Superhero Project** founded by Lisa Kollins. Title of the Exhibition:

Look at Me! Recognition and Representation in a New Pantheon of Superheroes

The Superhero Project interviews young people with serious illnesses, special needs and/or physical disabilities to discover who their superhero alter egos are—what they stand for, who they fight for, what kinds of powers they have, what they look like and how they make the world a better

place. Our superheroes are then matched with artists who design the characters they describe, creating a visual representation of the strength, resilience and courage they carry on their life journeys.

Look at Me! Recognition and Representation in a New Pantheon of Superheroes is a collection of 42 posters featuring some of our favorite superheroes created by African American, Latinx, Arab American, Native American and Asian American kids and teens, reflecting the diversity of our community. ■

For more information please contact me by email: gwendolyngarth@gmail.com or by phone: 216.339.0571.

KINGS & QUEENS OF ART

11017 Ashbury Road
Cleveland, Ohio 44106
kingsqueensofart@gmail.com
216.339.0571

Constructed Answer: Remembering May 4, 1970

by Anderson Turner



Commemorative medallion created by Philadelphia College of Art students in response to the shootings that occurred on May 4, 1970, at Kent State University.

THE RESPONSE of the world to the deaths of four students at Kent State University on May 4, 1970, at the hands of the National Guard of the United States was intense and deeply felt. Visual artists used the occasion to create works that honored the victims and, in some cases, criticized the situation that caused their deaths.

Over the years, many artists have sent the work they created in response to the event to the School of Art Collection at Kent State University to show support for the people immediately affected. Some of the notable artists who made and donated work in honor of the four Kent State students who lost their lives were Richard

Hamilton, Ruth Gikow, Chuck Close and Nathan Oliveira.

In one special case, a group of students from the Philadelphia College of Art (now called The University of the Arts) made a commemorative medallion and companion case to honor the victims. Students in Olaf Skoogfors' jewelry class—Susan Cabnet, Julia Claus, Christopher Darway, Jacqueline Ott, and Diane Marie Rosetti—designed and created the medallion. Jonathan Bonner and Johnny Jackson, who were students in Dan Jackson's woodworking class, designed and carved a wooden case out of hickory to house the medallion. Julia Claus then traveled to Kent on June 7, 1970, and presented the piece to Robert I. White, who was president of Kent State University at that time.

In honor of the fiftieth commemoration of May 4, 1970, and in response to the commemorative medallion made by those students, the School of Art Collection and Galleries will present *Constructed Answer*, a contemporary metals exhibition inspired by the tragedy, trauma and violence that

celebrates the resilience of the human spirit. The exhibition features Boris Bally, Taehyun Bang, Marilyn da Silva, Holland Houdek, Keith Lewis, Michael Nashef, Marissa Saneholtz, Stephen Saracino, Mel Someroski and Renée Zettle-Sterling and was co-curated by Anderson Turner, director of the School of Art Collection and Galleries and Andrew Kuebeck, professor and area head of the Jewelry/Metals/Enameling program at Kent State.

The exhibition will be on view from January 24 to 28 with a reception on January 24 from 5:00 to 7:00pm. Other programming includes artist talks by Renée Zettle-Sterling on February 7 at 12:00pm and Holland Houdek on February 28 at 2:00 pm. More information about the exhibition can be found at galleries.kent.edu. ■

KENT STATE UNIVERSITY

School of Art Collections and Galleries
Center for the Visual Arts
325 Terrace Drive
Kent, Ohio 44242
galleries.kent.edu
330.672.1369

Holiday Market at the Screw Factory by Melissa Hale



Screw Factory Artists present their annual Holiday Market at a former screw factory: the Lake Erie Building, at 13000 Athens Avenue, Lakewood.

JOIN THE SCREW FACTORY artists and visiting handmade local artists in the historic Screw Factory located in the heart of Birdtown in Lakewood. This is our largest holiday event of the year, with more than ninety artists filling the Lake Erie Room, Templar Room, and open studios. We'll have two floors filled with items to satisfy your holiday gift-giving needs, and maybe a few things for yourself.

The Templar cars will be open and on display for all the vintage car enthusiasts.

As always, admission and parking are free. Shop Local. Love Local. ■

SCREW FACTORY ARTISTS

13000 Athens Avenue
Lakewood, Ohio 44107
screwfactoryartists.org

HOLIDAY MARKET | DECEMBER 20-22

6-10PM FRIDAY | 10AM-6PM SATURDAY | 10AM-3PM SUNDAY

25

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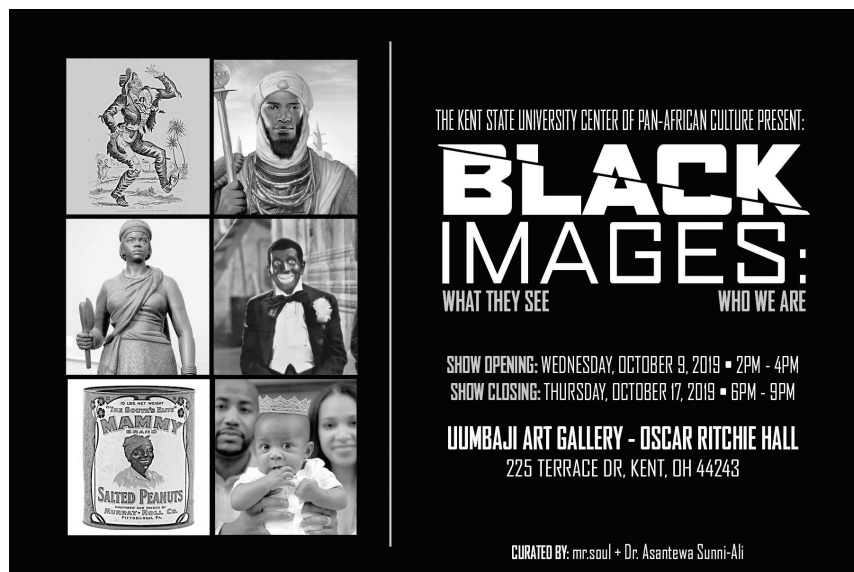
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EMILY MELUCH

Examining Black Images by Mister Soul



ABOVE: Mr. Soul helped to curate the exhibit *Black Images* at Kent State University. RIGHT: Photos by Mr. Soul, taken at the Jim Crow Museum of Racist Memorabilia in Big Rapids, Michigan.

FOR THE PAST FEW WEEKS, I've been a part of a class at Kent State University entitled *Black Images*, taught by Dr. Asantewa Sunni-Ali through Center of Pan-African Culture. Over these weeks, I attended class as a student, with the final goal of helping curate an art exhibit with the students centered around what they would learn in class.

We took a trip to Big Rapids, Michigan, to visit the Jim Crow Museum of Racist Memorabilia (insightful, and disturbing), to Detroit to visit the Charles H. Wright Museum of African American History, and finished off at Hitsville USA (Motown, baby!). We laughed, cried, ate and sang together. It was an experience that brought home everything we had been learning, and how our resilience has continued to move and shape history. I've learned just as much as the students who were being exposed to some of the images and info for the first time.

For their final assignment, the students presented projects in a variety of artistic formats (poetry, video, photography, drawing, painting). They were stressed because they had to operate outside of

their comfort zones. "I'm not an artist," they'd say. "I'm not all that creative." Or "I don't know what to do." Or "I'm nervous." These are a few of the things I heard, but didn't see, when it was showtime. I couldn't have been more proud of how they created art centered around the lessons from the class.

I also curated the show, using existing art from my personal collection from the likes of @ArtByWak, @GoldiGold 45, @CFluxSing, as well as pieces I've received from Cleveland artists @DBlackOriginals, @AntwoineWashington, @MikeXArt and more. I selected these artists because their work already embodied the message and tone of what we'd been learning in class, and I wanted the students to have their work rest proudly amongst professionals who use art as their medium to tell our stories.

Last but not least, I have to give credit to Dr. Sunni-Ali for turning the initial idea into actionable items. I only had the vision, but she took the vision and incorporated it into her class. It was a very humbling experience! We are currently discussing how to make this a traveling exhibit so that



others can embark upon the experience and expression shared by these brilliant students. For details on how you can play a part in manifesting that vision, email me: get@mistersoul216.com. ■

CLEVELAND SKRIBE TRIBE

[@mistersoul216](https://www.instagram.com/mistersoul216)
[@ClevelandScribeTribe](https://www.instagram.com/ClevelandScribeTribe)
[#ClevelandScribeTribe](https://www.instagram.com/ClevelandScribeTribe)
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A Creative Winter Wondland!

by Kim Baxter



LEFT: Tulip Earrings, by Jayne Redman. ABOVE: Earrings by Cathy Paetz.

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FROM THE HOLIDAYS to Valentine's Day and beyond—Flux Metal Arts celebrates the seasons! Starting Black Friday, we invite you to our newly remodeled gallery to explore the Holiday Shoppe, filled with fresh, fun and unique gifts. Choose from a wide variety of handcrafted jewelry and metalwork made by our talented students and established local artists. Perfect for a special occasion or every day, each wonderful creation resonates with the inspired touch of the artist's hand.

Would you rather create your own gifts? Join us for a December class, and make your own jewelry gift or personalized holiday ornament! Do you need a secret workshop? Join us in studio, and get full access to tools and equipment you need to complete those special gifts.

New year, new YOU! Warm things up this cold winter, and join us in a class. Along with our popular Introduction to Jewelry and Metalsmithing class, you can explore a variety of techniques including precious metal clay, enameling, soldering, etching and more. From a half-day to a full weekend, enjoy an amazing range of technique and project-based classes tailored to fit your interests.

Don't miss our 2020 visiting artist program! Throughout the year you can learn about setting enamels with Andrew Kuebeck; blanking dies, tools and jigs with Jayne Redman; chasing and repoussé with Liza Nechamkin; microfolding and corrugation with Cynthia Eid; and steel-and-gold jewelry with Bette Barnett. Richard Salley and more artists to be announced will fill

out our visiting artist calendar. Check our website for full details about these wonderful workshops and instructors.

Whether browsing our gallery for unique handmade jewelry or making your own, you can satisfy your wondrously creative side at Flux Metal Arts. Visit fluxmetalarts.com for a complete list of classes and events. ■

FLUX METAL ARTS

8827 Mentor Avenue, Suite A
Mentor, Ohio 44060
440.205.1770
fluxmetalarts.com

Ignite Your Creativity with a Winter Workshop

by Jacqueline Bon



The Morgan's gallery coordinator Anna Tararova will teach a class in papermaking and pulp painting.



Book artist Wendy Partridge will teach letterpress cardmaking.

THIS WINTER, try something new.

Winter workshops are like a gift for your creativity. They provide an opportunity to explore creative techniques under the instruction of experienced artists and educators. The Morgan's workshops are designed to fuel inspiration and build new skills in a short amount of time, equipping students with enough knowledge to walk away and do it themselves.

Within a day or a weekend, our workshops immerse students in creative techniques and craft traditions. From January through early April, the Morgan is offering ten workshops in papermaking, printmaking, book arts, bookbinding and mixed techniques that are open to all skill levels from beginner to professional.

Our winter workshop season includes two papermaking classes. Join the Morgan's founder and artistic director, Tom Balbo, for a workshop focused on mixed technique papermaking. Students will experiment with different fibers and gain experience in a multitude of papermaking techniques.

Cleveland-based artist and educator

Anna Tararova will also be teaching a workshop dedicated to papermaking and pulp painting fundamentals. In her workshop, students will learn every step of the papermaking process as well as how to create atmospheric, watercolor-like papers by painting with layers of cotton pulp.

There aren't many things more heartwarming than receiving a handmade card. Join letterpress printer, book artist, and paintings conservator Wendy Partridge to learn the basics of letterpress cardmaking. Students will use handset lead and wood type to create an edition of hand-printed cards on the Morgan's incredible, flexible Vandercook presses.

This season, we're also hosting four book arts and binding workshops. Join paper conservator Jamye Jamison for One Sheet Wonders. Students will create folded book structures from single sheets of paper, including four simple structures leading up to a complex "blizzard book."

Whether you're submitting a book for an exhibition or protecting a family heirloom, box making is a handy technique. In Cris Clair Takacs' Boxing the Book workshop,

students will learn how to make a simple clamshell box that requires only their hands, some bricks, and minimal tools.

Ellen Sheffield's workshop is geared toward visual artists who want to explore language and writers who want to expand on visual vocabulary. Students will develop original content for artist's books by utilizing nontraditional approaches, writing prompts, and experimental image-generating techniques.

Our final workshop of the season will be taught by Jean Buescher Bartlett, fine artist and founder of Bloodroot Press in Ann Arbor, Michigan. She will be teaching the classic, durable hardcover casebound binding structure. Students will learn how to bind a hardcover book, as well as construct a unique, front slipcase to protect the book.

Last but not least, we're also hosting three mixed techniques classes. James Peake is an avid origami enthusiast. His workshop will explore the art of folding and challenge students to expand their concept of paper as a three-dimensional medium.



Jamye Jamison will teach One Sheet Wonders, showing students how to create folded book structures from single sheets of paper.



James Peake will teach an origami workshop, exploring the art of folding and guiding students to think of paper as a three-dimensional medium.

Clare Murray Adams' mixed media collage workshop incorporates a multitude of materials, diverse techniques and strong compositional skills. Students will use found materials and other media such as watercolor, acrylic, colored pencil and fiber.

Artist Jen Collier will teach the colorful and addicting process of paper marbling.

The ancient art of marbling uses paints suspended on the surface of thickened water to create multicolored patterns and unique designs similar to those found on smooth marble and other stones. Students will explore the fundamentals of traditional and nontraditional patterns and designs on a variety of paper.

CALL FOR ART: MORGAN MARKET

Calling artists, makers, craftspeople! It's not too late to sell your wares in our second holiday bazaar. There are no restrictions on what you can exhibit and sell: 2D, 3D, prints, books, glass, ceramics, photography, jewelry, textiles—all handmade goods are welcome. Our gallery is spacious and there is no limit to how much work you can bring: we will do our best to exhibit everything.

Members can drop off their art and handmade goods on November 9 through 16, from 10:00am to 4:00pm. Participants may choose to keep their work up for the duration of the sale or pick it up any time before then. All purchased items will leave the gallery once they are sold.

Anybody who wants to vend in our Morgan Market can become a member over the phone, in person and on our website: morganconservatory.org. ■

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THE MORGAN ART OF PAPERMAKING CONSERVATORY & EDUCATIONAL FOUNDATION

1754 East 47th Street
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morganconservatory.org
216.361.9255

ARTIST TALK: HONG HONG & CLAUDIO ORSO-GIACONE | 7 PM SATURDAY, NOVEMBER 30

Join us for a talk with our 2019 National Endowment for the Arts Apprentices.

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OPENING WEEKEND CELEBRATION 6-9PM NOVEMBER 30 & 10AM-4PM DECEMBER 1

Featuring art and handmade items by members

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PLEATED PAPER | 10AM-4PM FEBRUARY 8

MIXED TECHNIQUE PAPERMAKING | 10AM-4PM FEBRUARY 15-16

BOXING THE BOOK | 10AM-4PM FEBRUARY 15

MIXED MEDIA COLLAGE | 10AM-4PM MARCH 7-8

WESTERN PAPERMAKING & PULP PAINTING | 10AM-4PM MARCH 7-8

LETTERPRESS FUNDAMENTALS: PRINT YOUR OWN GREETING CARDS | 10AM-4PM MARCH 21-22

TRADITIONAL & CONTEMPORARY PAPER MARBLING | 10AM-4PM MARCH 21-22

GENERATIVE MEASURES: CREATING CONTENT FOR ARTISTS' BOOKS | 10AM-4PM MARCH 28-29

ROUNDED CASEBOUND BOOK WITH CURVED FRONT SLIPCASE | 10AM-4PM APRIL 4-5

morganconservatory.org or call 216.361.9255

Oberlin Exhibitions Explore Legacy of the Slave Trade, Everyday Objects of Asia, and Ukiyo-e Prints

by Megan Harding



Rev. Albert Wagner, (American, 1924–2006), Ethiopia, late 20th century, Acrylic, ink, oil stick, and graphite on canvas, AMAM, Ruth C. Roush Contemporary Art Fund, 2012.20



Edouard Duval-Carrié (Haitian, b. 1954), Justicia, 1998, Oil on canvas with aluminum frame, AMAM, Gift of Jerry M. Lindzon, 2012.6.6

THE REMARKABLE BREADTH of the Allen Memorial Art Museum's collection shines in three exhibitions that run through late May at Oberlin College.

Afterlives of the Black Atlantic presents works from the United States, Europe, Latin America, the Caribbean, and Africa that explore the complexities of memory, identity, and belonging in the wake of the transatlantic slave trade. The exhibition—commemorating 400 years since the first captive Africans stepped ashore in colonial Virginia—places contemporary

artworks in dialogue with historical objects, giving context to artistic works that engage with the history of slavery and its continued relevance.

By calling attention to the impacts of human trafficking, cultural exchange, and trauma that still bind the territories on the Atlantic rim, *Afterlives* invites nuanced conversations about routes and mapping, consumption and trade, diaspora and dispersal, and identity and belonging.

From the Allen's collection come contemporary works by Belkis Ayón, José

Bedia, Dawoud Bey, Willie Cole, Leonardo Drew, Edouard Duval-Carrié, Vik Muniz, Alison Saar, Carrie Mae Weems, Fred Wilson, and others.

A number of loaned works rounds out the show. Robert Pruitt's *For Whom the Bell Curves*, an installation of gold chains, evokes the paths of slave ships and the shackles that bound the enslaved. A video by Kenyan-born artist Wangechi Mutu, in which she sings "Amazing Grace" in her native language, provides a somber soundtrack for the gallery. A site-specific



Fireworks at Ryogoku Bridge, no. 98 from the series One Hundred Views of Famous Places in Edo, 1858, Utagawa Hiroshige (Japanese, 1797–1858)



The Actor Iwai Kumetaro as the Kamuro Tayori from the Shimbara District in Kyoto, 1796, Utagawa Kunimasa (Japanese, 1773–1810)

work by José Rodríguez references the Virgin of Regla, a Black Cuban saint who is also the Yorùbá òrìṣà Yemayá, deity of motherhood and the ocean. The monumental figure invites viewers to reflect on the ongoing transatlantic exchange and evolution of religious forms stemming from West African cultures.

Utilitarian objects become magical in an exhibition of East Asian decorative arts from the Allen's permanent collection.

The Enchantment of the Everyday presents functional items made with luxurious materials: gold-dusted lacquer, ivory carved into intricate scenes, silk tapestry and embroidery, amber, coral, and cloisonné. The objects include table settings, combs and hairpins, belt toggles, document boxes, snuff bottles, and more. All showcase the inspiration, ingenuity, and technical accomplishments of artists working in these diverse mediums.

An exhibition of Japanese woodblock prints, freshly returned from a six-month tour of three cities in Japan, opens on January 14 and runs through June 14. The Allen's installation of *Ukiyo-e Prints from the Mary Ainsworth Collection* comprises nearly 150 works from the Oberlin alumna's 1950 bequest of more than 1,500 prints—the first show in decades solely devoted to this extensive collection. A catalogue accompanies the exhibition. ■

ALLEN MEMORIAL ART MUSEUM

Oberlin College
87 North Main Street
Oberlin, Ohio 44074
oberlin.edu/amam
440.775.8665

AFTERLIVES OF THE BLACK ATLANTIC I THROUGH MAY 24

THE ENCHANTMENT OF THE EVERYDAY: EAST ASIAN DECORATIVE ARTS FROM THE PERMANENT COLLECTION I THROUGH JULY 19

UKIYO-E PRINTS FROM THE MARY AINSWORTH COLLECTION I JANUARY 14–JUNE 14

2019: Art House, Inc. Turns Twenty by Laila Voss

REFLECTING BACK, 2019 was special, bringing awards and new partners. This year also holds exciting events. We are celebrating Art House's twentieth birthday in a number of ways that honor the past and look to the future. The exhibition, *Artists of Art House: ArtTeaches* at 78th Street Studios (August 15 through October 18) was a collection of works made by artists who teach—or used to teach—in our programs. Curated thoughtfully by Christopher Richards, the flow of the exhibition revealed quiet synergies between the works of these

accomplished artists. *The Founders Exhibition*, opening at our own facility on November 22, focuses on the four artists who co-founded the organization in 1999. This show will include a range of new work and selections from the work that the founders were creating during Art House's formative years.

Looking forward, important goals have recently been achieved that will open the path for the organization to better align its physical space with our mission and the vision to be an even richer resource for our surrounding communities and



Art House, at 3119 Denison Avenue

Cleveland as a whole. What lies ahead are wonderful possibilities for the expansion and reinvigoration of the Art House campus. Stay tuned: 2020 will be another big year. **C**

ART HOUSE, INC.

3119 Denison Avenue
Cleveland, Ohio 44109
arthouseinc.org
216.398.8556

COMMUNITY CULTURE NIGHT WITH DONNA WEBB | 7-8:30PM JANUARY 24

ANNUAL ABC CHILI COOK-OFF | 1-4PM MARCH 14

McDonough Museum of Art | January 24 – March 7 | 2020 YSU's Center for Contemporary Art | Reception | Friday | January 24 | 5-7pm

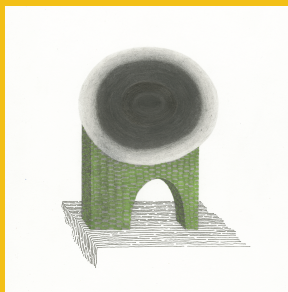
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YOUNGSTOWN STATE UNIVERSITY



DEPARTMENT
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Bonfoey's Year in Review by Brittney Callahan



The staff at Bonfoey Gallery

AS WE REFLECT on the passing year, we would like to offer our thanks and acknowledge our loyal clients, fervent collectors, and talented artists. Thank you for supporting our mission and for being a part of our journey.

We began 2019 with a celebration of women, featuring the works of eleven regional artists in our show *Engaging Women*. Leslye Discont Arian, Harriet Moore Ballard, Judy Barie, Ruth Bercaw, Cathie Bleck, Linda Butler, Susan Danko, Marilyn Farinacci, Pam Gilliland, Kathleen Hammett, and Ashley Sullivan all created visually compelling pieces. With fashions provided by women's clothing store

Evie Lou, Bonfoey hosted Art & Style, a fashion show benefitting the Norma Herr Women's Center, to support the center's important role in aiding homeless women.

The month of May brought the opportunity to partner with Laura and Fred Bidwell to host the FRONT International Canvas City Portfolio Benefit. The sales of the portfolio, which included six limited-edition silkscreens, were to fund the completion of six Canvas City murals in downtown Cleveland. We are thrilled to see the completed murals by Odili Donald Odita, Julian Stanczak, and Kay Rosen, and look forward to seeing the

completion of the Heimo Zobernig, Sarah Morris, and Michelle Grabner murals.

Gary Bukovnik reunited with us in June to showcase his new book, *Flowers – Forever Spring*. Our show, *Forever Spring*, included new floral watercolors he painted earlier in the year while in China, along with watercolors that were featured in the book. This exhibition marked Bukovnik's tenth one-person show with Bonfoey and his sixth international book release. His works are in many museums and private collections, but Gary was proud to have a work accepted into the Cleveland Institute of Art's collection during his visit.

In September, we welcomed Darius Steward's strong visual voice in *Moving On* through a partnership with Thomas French Fine Art. Steward's masterful watercolor portraits feature his two children and investigate formal, social, and racial contrasts. After viewing the exhibition, Plain Dealer art critic Steve Litt declared that "Steward has the chops to continue producing important, attention-getting work that is already being collected by museums."

November 1, we opened our current exhibition, *Artists to Watch*, including works by Helen Lewis, Lisa Schonberg, Robert Robinson, Mark Krieger, Kristina Paabus, and Susan Morosky. Collectively and independently, these artists and their pieces create a gestural, energetic, and introspective environment that flows into our upper and lower galleries.

We are grateful for all who were compelled to see a show, were inspired by our artists, and contributed to our successful year! Thank you. On to 2020! ■

THE BONFOEY GALLERY

1710 Euclid Avenue
Cleveland, Ohio 44115
gallery@bonfoey.com
bonfoey.com
216.621.0178

ARTISTS TO WATCH | NOVEMBER 1-DECEMBER 7

Off the Wall, González and Jackson at CPR

by Jeff Curtis

ONE OF THE PERKS of Cleveland Print Room membership is automatic inclusion in our annual year-end *Off the Wall Members Showcase* exhibit during the ArtCraft Building annual Holiday Sale. This salon-style show is always a vibrant explosion of new work by area artists priced to sell during the holidays. Works of all manner of photographic media and subject matter will be on display for purchase. This year's opening reception will take place Friday, December 6, and

our gallery will be open all that weekend during the Holiday Sale on Saturday and Sunday, December 7 and 8.

Our seventh anniversary year begins with the opening, on Friday, January 10, of an exhibition featuring the work of artists DaShaunae Jackson of Cleveland, and Juan Si González, a Cuban living in exile in Dayton. Both keen observers of the changing landscapes of America, their work explores the often unseen corners and surfaces of our country.

March 13 will see the Cleveland debut of the late photographer Andy Sweet's exhibition, *The Last Resort*, turning an eye to the pastel-hued environs and lively culture of late-1970s/early-1980s South Beach, Florida, and its old-world Jewish retiree inhabitants. Forming the basis of a book and documentary film favorably-reviewed in the *New York Times*, Sweet's photographs present a time capsule that should not be missed! ■

CLEVELAND PRINT ROOM

ArtCraft Building
2550 Superior Avenue
Cleveland, Ohio 44114
216.802.9441

OFF THE WALL MEMBERS SHOWCASE | DECEMBER 6-DECEMBER 14

RECEPTION 5-8PM FRIDAY, DECEMBER 6

SPECIAL GALLERY HOURS:

ARTCRAFT BUILDING'S ANNUAL HOLIDAY SALE: | 11AM-7PM SATURDAY, DECEMBER 7;
11AM-5PM SUNDAY, DECEMBER 8

JUAN SI GONZÁLEZ AND DASHAUNAE JACKSON | JANUARY 10-FEBRUARY 29

RECEPTION 5-8PM FRIDAY, JANUARY 10 | ARTIST TALK IN OUR GALLERY 1PM SATURDAY, JANUARY 11

ANDY SWEET'S THE LAST RESORT | MARCH 13-APRIL 17 | RECEPTION 5-8PM FRIDAY, MARCH 13



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CIA

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Agnes Studio is proud to sponsor the CAN Triennial. We are an award-winning, multidisciplinary graphic design practice on the coast of Cleveland.

Zygote Press Offers Two New-to-the-Studio Processes: Photogravure, and Non-Toxic, Stone Lithography

by Zygote Staff

FIVE YEARS AGO, Zygote Press made transitioning to an environmentally friendly studio a priority. Key to making this change work was ensuring that all printmaking processes would still be available, and the resulting prints would be as good or better than using the traditional toxic chemistry. Since then, through research and innovation, Zygote has evolved into a green shop. Eliminating toxic materials made printmaking in the space safer for everyone, including those sensitive to chemicals. This commitment to green printmaking led to the inclusion of two new processes in the studio: nontoxic stone lithography and polymer plate photogravure.

With generous support from the Ohio Arts Council, Zygote was able to research and further develop environmentally friendly stone lithography. This technique is evolving all over the world as other studios look for creative ways to green their shops. After a year of dedicated work, Zygote is now the only studio in Ohio offering this process. Access to this technology and training makes it possible for artists to create their own work in the studio and for instructors to bring the technology back to their shops.

As the lithography press was being assembled and stones stacked, Zygote artist Bob Herbst began the build out for a room dedicated to polymer plate photogravure. Another completely green process, photopolymer plates



BOB HERBST

© Bob Herbst 2018

Photography Meets Printmaking at Zygote Press.

are etched in water as opposed to the highly toxic chemicals used in copper plate photogravure. The process allows artists to achieve extremely fine detail and continuous tone in their prints, making it particularly attractive to photographers. Like the eco-friendly stone lithography, Zygote is the only resource in the region, including colleges and universities, which has this process.

Providing access to printmaking at every level has always been at the heart of Zygote's mission, which is why group workshops and one-on-one sessions with instructors are available to artists and hobbyists alike. Providing silkscreen,

intaglio and aquatint, monoprint, letterpress, relief, polymer plate photogravure, and lithography equipment and instruction all under one roof is unique. Keeping it green makes it one-of-a-kind. ■

ZYGOTE PRESS

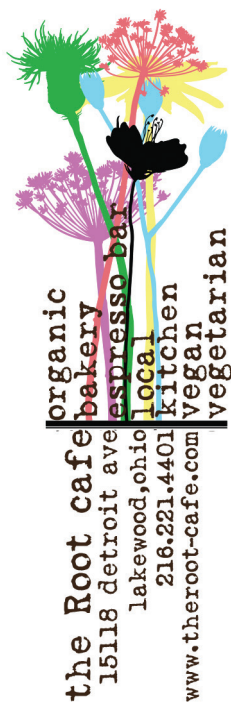
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District Gallery Opens in Van Aken District, Shaker Heights

by Andrea Wedren

AMY MISTOFSKY PHOTOGRAPHY



District Gallery is at 20076 Walker Road, Shaker Heights.

BRINGING THEIR SHARED LOVE of contemporary art together to create District Gallery, local partners Karen Chaikin, Bob Roth and Richard Urias have a combined fifty years of art collecting experience. Their collective dream of opening a gallery came to fruition recently when District Gallery, located at 20076 Walker Road in Shaker Heights, opened in August in the Van Aken District.

District Gallery exhibits and represents an international, national and local group of contemporary artists whose works include painting, drawing, mixed media, ceramics, sculpture, prints and

photography. The 1,500-square-foot gallery is an experiential space for emerging, mid-career and established artists.

With an emphasis on engaging the community through education and collaboration, District Gallery offers not only artist exhibitions but also a calendar of diverse programming and events. By bringing both world-renowned and local artists' work to the community, the gallery will present immersive experiences that invite participation and interaction.

"We want to help our clients curate their own taste in art. We want them to learn how to trust what they like. Our goal is to create a space that is approachable and to develop relationships with both the first-time buyer as well as the seasoned collector," said partner Bob Roth.

Work by artists Jim Dine, Alex Katz, Ian Davenport, Joshua Jensen-Nagle, Bruce Jefferies Reinfeld, Gavin Rain, Alan Crockett, Neill Wright and more comprise *Our Favorite Things*, District Gallery's first exhibition.

Upcoming exhibits include a special show during Autism Awareness Month in April and an exciting show celebrating the connection between art and music, showcasing a collection of rare vintage Rock posters.

In addition to exhibiting art, the gallery will assist clients in selecting and acquiring art, and provide personalized framing, hanging and installation services. The space is also being utilized for many private special events.

On Wednesday, November 20, from 9:00am to 3:00pm, District Gallery will host a shopping event to benefit the Hope for Henry Foundation at Cleveland Clinic Children's Hospital. Hope for Henry is reinventing how hospitals care for seriously ill children and their families through innovative programs that entertain, reduce stress and empower children to be active participants in their own care. Vendors include Xhibition, Fount Leather, Lilly Pulitzer, Rachel Katz Jewelry, Meadowlane Monograms, Mulholland and Sacks and Van Aken District retailers.

By removing the formality sometimes associated with traditional galleries, District Gallery is reimagining the gallery experience. ■

The gallery's fall hours are Wednesday through Saturday from 12:00pm to 8:00pm and Sunday from 12:00pm to 4:00pm. Other times are available by appointment.

For more information, please visit district-gallery.com or call 216.218.9307.

DISTRICT GALLERY

20076 Walker Road
Shaker Heights, Ohio 44122
@districtgalleryart
district-gallery.com
216.218.9307

Constructed Answer

A contemporary metals exhibition inspired by tragedy, trauma and violence that celebrates the resiliency of a human spirit. Curated in response to a Commemorative Medallion made by Philadelphia College of Art students in honor of the students who perished at Kent State University on May 4, 1970.

Featuring: Boris Bally, Taehyun Bang, Marilyn DaSilva, Holland Houdek, Keith Lewis, Michael Nashef, Marissa Saneholtz, Stephen Saracino, Mel Someroski and Renée Zettle-Sterling

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Center for the Visual Arts
325 Terrace Dr., Kent, Ohio



School of Art



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**Beth K. Stocker
Art Gallery
Fall Exhibitions**

Beth A. Bryan
Gallery Coordinator

Art and Craft Holiday Mix

Fri., Nov. 15 – Mon. Dec. 16, 2019

Artists' Reception – Fri., Nov. 15 from 4-7pm

2020 Lorain County Region Scholastic Art Exhibit

Sponsored by Nordson Corporation

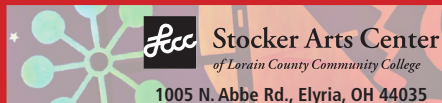
Mon., Jan. 13 – Fri., Feb. 20, 2020

Artists' Reception – Sun., Jan. 26, 2020 from 1-3pm

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2019: The Year in Review

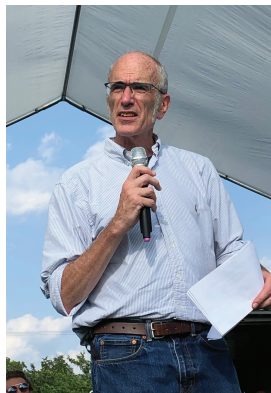
by Will "Topiltzin" Sanchez Owner/Artist/Activist



GALLERY REOPENING & NEW ART VENTURE LOCATION

La Cosecha Galeria introduces its inception market this holiday season, bringing together a diversity of people and art with original handmade crafts, sculptures, embroidery, paintings, photography, books, antiques and many other unique items for purchase during this gift-giving season. A variety of exotic delicacies, desserts and beverages will be offered for sale as well. This event is open to the public and we hope all can join us for this celebration of local artisans and entrepreneurs.

We are also proud to announce our newest creative medium for those wishing to find a holiday gift of their own imagination for that special someone, or art lovers wanting a custom glass sculpture for their own enjoyment. We bring you a custom Glasswork Design Studio onsite, brought to you by The Headshop, a boutique retail outlet specializing in creative counterculture-related items located at 3359 West 58th Street and Storer Avenue.



THE SUMMER ART GARDEN

Our garden is now a full-fledged community project, embraced by impacted organizations and city officials. We were selected as one of the projects for Building Hope in the City's Rally CLE grants program, which supports the Summer Art Garden development into the Stockyard Stage. With their guidance, materials and volunteers we progress further in creating a multi-arts outlet for and by our community. A special thank you to POPCE Community Garden and Councilwoman Jasmin Santana for their amazing support. With collaboration, we all envision a future in the Stockyards that is overwhelmingly beyond our capacity as one.

ARTIST OF COLOR SYMPOSIUM 2019

"Taste of Cultura" a Latino Makers Exposition—a historic event which took place over the course of four days during the summer—was such a privilege to organize, we received so much support,



LEFT: Participants in the Artists of Color Symposium, 2019. CENTER: David C. Barnett (90.3 FM, WCPN Ideastream). RIGHT: John Rivera-Resto (Artist), Jake Sinatra (Cuyahoga Arts & Culture), Courtenay Barton (The Cleveland Foundation).

and coverage of it was humbling. It was an unprecedented collaboration project with Latinos International Festival on the event and Gordon Square Arts District Creative Professional Series for the Artist of Color Symposium portion. The issues covered, workshops offered and information about opportunities are important and impactful upon artists and the economic development of the Latino community.

In an ongoing effort to support each other, several organizations have become collaborators to bring forth light and a heritage identity upon the local arts and cultural scene. It's the effort of everybody working together towards a collective goal that causes real, effective change in the world. ■

LA COSECHA GALERIA

5404 Storer Avenue
Cleveland, Ohio 44102
lacosechagaleria.com
lacosechagaleria@aol.com
216.385.9545

HOLIDAY MARKET & CUSTOM GLASSWORK DESIGNS

4PM SATURDAYS, NOVEMBER 30–DECEMBER 21

THE ART OF LOVE | 6PM SATURDAY, FEBRUARY 8

NOTES FROM THE UNDERGROUND | 6PM SATURDAY, MARCH 28

420 | FRIDAY, APRIL 17–MONDAY, APRIL 20 4PM

SUMMER ART GARDEN 2020 | 4PM SATURDAY, MAY 30

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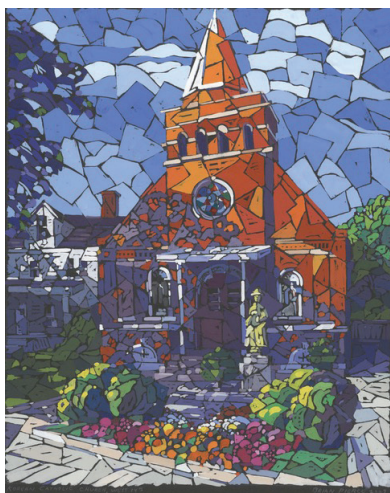
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CIA

Tremont Art Is Moving Out

by Chris Roy



ABOVE: Images such as artist Brian Pierce's gouache rendering of St. Andrew Kim Church on West 14th Street will be part of an upcoming exhibit entitled *Contemporary Views of Tremont*. TOP RIGHT: In 1926 local artist Ora Coltman painted this view of St. Theodosius Cathedral looking north from the former Clark Avenue Bridge. BOTTOM RIGHT: The new *Tremont Art + History* exhibit was installed at College and Professor Avenues in the summer of 2019.



ART MOVES. In an esoteric sense, art can move the soul. But art also moves physically. Galleries, for example, can be transitory things—they seek spaces where costs are low and they often relocate when neighborhoods change. But Cleveland art isn't all about galleries. How about restaurants? Establishments in Tremont—Edison's, Grumpy's, Lava Lounge, Loop, Southside, Treehouse and others—regularly display, and even rotate, fresh material from local and national artists. Tremont also boasts a variety of outdoor art events, including Arts in August—a cacophony of

classical, contemporary and performance pieces—and the Tremont Arts & Culture Festival, with its unmatched focus on local creativity.

In fact, "outdoors" is an increasingly good place to discover art in Cleveland. How about the exhibits at the Cleveland Cultural Gardens, with art from seven countries recently installed or currently in production? Or the myriad murals recently installed in Ohio City and Detroit-Shoreway? Or the whimsical treatments that University Circle and Cleveland Institute of Art have given to the area's utility boxes?

And back in Tremont, visitors and residents can now peruse more than forty pieces of "outside art" mounted on a formerly nondescript fence at the corner of Professor and College Avenues. Entitled *Tremont Art + History*, this permanent exhibit includes digitized images of local scenes captured by WPA-era artists, illustrated timelines of Tremont history,

architectural renderings of buildings and churches, and colorized images and scenic engravings of Old Tremont.

What's more, there are still a dozen unadorned feet of fence remaining, and this span soon will be filled with *Contemporary Views of Tremont*: neighborhood street scenes depicted by modern-day artists. Between ten and fifteen pieces—representing media from photos and pen and ink to watercolor and gouache—will showcase the diversity that is Tremont, and perhaps remind those on the scene that art is everywhere and a lot of it lives outdoors! ■

WALKABOUT TREMONT

c/o Tremont West Development
2406 Professor Avenue
Cleveland, Ohio 44113
walkabouttremont.com
216.575.0920

Walkabout Tremont never runs cold! Join the fun, 6:00 to 9:00pm, on the following Fridays: December 13, January 10, February 14, March 13.

call for artists

The Sculpture Center is seeking applicants for its 2021 Revealed Emerging Artist Series (formerly Window to Sculpture or W2S) with an open Call to Artists. Founded in 1989 The Sculpture Center fosters and promotes the careers of exceptional sculptors during the first ten years of their profession. 4-6 artists are chosen annually for one-person exhibitions in one of two galleries, and new for 2021, a mixed-use outdoor courtyard. The 6-7 week long exhibitions will be held January 2021-June 2021.

REVEALED

the
sculpture
center

APPLY ONLINE by midnight Monday, January 4, 2020
sculpturecenter.org/callartists \$35 application fee

1834 East 123 St. 216-229-6527
Cleveland, OH 44106 sculpturecenter.org

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SAVE THE DATES:

- 12.20.19
- 01.17.20
- 02.21.20
- 03.20.20
- 04.17.20
- 05.15.20
- 06.19.20
- 07.17.20
- 08.21.20
- 09.18.20
- 10.16.20
- 11.20.20
- 12.18.20

NORTHEAST OHIO'S ECLECTIC ARTS MAZE

THIRD FRIDAYS

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1300 W. 78th Street at the west end of the Gordon Square Arts District

78th STREET STUDIOS

"The Best Arts Event in Cleveland." - *Scene Magazine*
"The Mother of all Art Walks." - *Boston Globe*

78thstreetstudios.com

Eterovich and Bercaw at Artists Archives by Megan Alves



Ruth Bowles Bercaw, *Untitled (As You Like It)*, Oil on structured canvas, Collection of AAWR



Anthony Eterovich, *Green Curly Haired Boy*, Pastel and pencil

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"THE MAGIC of Shakespeare with words, the thrill of Beethoven in music, is certainly a rewarding experience. But the human eye, being precious, demands another kind of fulfillment..."
—Anthony Eterovich

This winter, the Artists Archives is pleased to present *Fulfilling the Eye: Anthony Eterovich*, a retrospective that not only satisfies the senses, but follows the artist's trajectory over his eight-decade career. The exhibition, which opens November 21, features a collection of rare 1930s portraits of the artist's childhood friends and moving, charcoal studies of "depression boys." Over thirty works highlight key moments in Eterovich's creative journey, including dazzling, abstracted figures and photorealistic scenes of everyday American life. Also displayed are examples of Eterovich's Magical Realist

paintings that blend detailed cityscapes with unexpected moments of color and wonder.

Fulfilling the Eye combines pieces from the Artists Archives, ARTneo, the estate of Eterovich and work on consignment from Tregoning & Company to create an intimate and unprecedented view of the artist's life and work. As a companion program to the show, the Archives will offer "Everything in Its Place: Personal Archiving" with Karen Eterovich-Maguire on November 23. Karen, daughter of the late painter Anthony Eterovich, will share her tribulations and triumphs archiving her father's work after his passing and how she managed his extensive inventory.

In January, the Archives will honor Ruth Bowles Bercaw with her inaugural show as an Archived Artist. Bercaw, who was included in the Archives' permanent collection in 2007, has been a staple of

Cleveland's art scene for over forty years, and taught at the Cooper School of Art and Cuyahoga Community College. Her fearless innovation and commitment to fresh form language has led to unique, three-dimensional "container" paintings that fold brightly colored canvas into crisp geometric shapes. Several of these works will be on display as well as mixed media collages and other creations. An artist's talk will accompany the exhibition on a date to be announced. Please visit artistsarchives.org for additional details. ■

ARTISTS ARCHIVES OF THE WESTERN RESERVE

1834 East 123rd Street
Cleveland, Ohio 44106
artistsarchives.org
216.721.9020

FULLFILLING THE EYE: ANTHONY ETEROVICH | NOVEMBER 21–JANUARY 18
RECEPTION 5:30-8PM THURSDAY, NOVEMBER 21

ART BITES-PROFESSIONAL PRACTICES: EVERYTHING IN ITS PLACE: PERSONAL ARCHIVING WITH KAREN ETEROVICH-MAGUIRE | 1-3PM SATURDAY, NOVEMBER 23
Register at artistsarchives.org.

RUTH BERCAW | JANUARY 24–MARCH 14 | RECEPTION 5:30-8PM FRIDAY, JANUARY 24

The Sculpture Center



LEFT: From *Crafting Democracy*: Stephen L. Wilson, *Rise Up I*, 2017 / Polyester twill with polyester, embroidery floss, PVC blocks.
RIGHT: From the *Window to Sculpture Series*, Lisa Walcott, *Threshold II*, 2015

THE SCULPTURE CENTER

1834 East 123rd Street
Cleveland, Ohio 44106
216.229.6527

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Pucci

Bosphorus, Turkey, 1974/2019

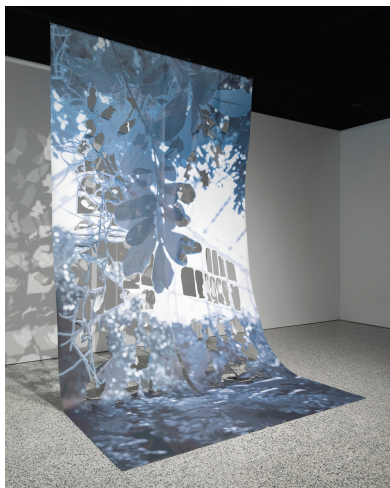
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Artists Select and Residents Select at YARDS Projects at Worthington Yards

by Liz Maugans



Taryn McMahon, Cloud Forest



Zak Smoker

ARTISTS SELECTED for the *Artists Select 2019* have created an organic, offbeat mix of contemporary art outside the purview of the classic curator/artist relationship. Rather, participants in the show explore the dynamics of the artist/artist cantor, and will include public and private school teachers, artist friends and colleagues, all while encouraging newcomers to the Cleveland scene (and YARDS Projects) vis-a-vis the broadening of a wider network of support and exposure. During the opening of *Artists Select*, several makers will also come to sell their creative gifts for the holidays.

Artists who exhibited their work last December—and who are inspired by other artists—get to suggest others for this exhibition opportunity at YARDS

Projects. Carolyn Ballou selected fellow Lake Ridge Academy teacher Ann Bort, Michael Meier selected fellow CIA student Zak Smoker, Bianca Fields chose classmate Bex Fuller, Aaron Foster selected Kent State University colleague Taryn McMahon, and Orlando Caraballo Ortiz selected Alex Overbeck.

What follows in the new year is an exhibition called *Residents Select*. This is where the curatorial agency shifts to our own Yards residents, and not unlike the *Artists Select* exhibition, a nontraditional community-based selection process ensues, bringing with it a new art enthusiasm and appreciation for artists and what they do. Through a free open submission process, any artist can submit their work for consideration. Yards residents

selected work from over sixty-five submissions. Residents learned about artists, looked at their bios and artist statements, developed intersections, and suggested programming ideas and parameters for the show. In past years, a purchase prize has become part of the permanent Dalad collection and residents have purchased works from this outstanding show.

In 2020, residents and businesses from Worthington Yards and the Warehouse District will also help co-host exhibitions. Our aim is to engage new people in the arts through their professional networks, introduce residents to the arts, and broaden support for our artist community.

Please note that in 2020, our openings and ART BAR events will take place from 5:30 to 8:00pm. ■

YARDS PROJECT SPACE

725 Johnson Court
Cleveland, Ohio 44113
yardsproject.com
216.570.0324

ARTISTS SELECT: ANN BORT, BEX FULLER, ALEX OVERBECK, TARYN MCMAHON & ZAK SMOKER | DECEMBER 5–JANUARY 4

RECEPTION 6-9PM THURSDAY, DECEMBER 5

RESIDENTS SELECT: ARTISTS SELECTED BY WORTHINGTON YARDS RESIDENTS

JANUARY 9 | RECEPTION 5:30-8PM THURSDAY, JANUARY 9

Donna Coleman, Lisa Schonberg, Eva Kwong, Samantha Bias, Jordan Mastrocola, Tricia Kaman, Lucas Patrick, Jessie Horning, Justin Brennan, Buzz Szilagyi, Don Penn, Kate Snow. Co-hosted by resident Suzy Stang

JOURNAL



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Chicks with Balls heads to Zanesville Museum of Art

by Judy Takács



Chicks with Balls
Judy Takács *keeps* painting unsung female heroes

Chicks with Balls: Judy Takács Keeps Painting Unsung Female Heroes



Judy Takács, *Maria, Incognito in Kimono*, oil on linen, 2019

BEFORE THE FIRST CHICK took off her shirt and hugged her first ball, I began thinking about a solo museum show for my epic, now decade-old project, *Chicks with Balls: Judy Takács Paints Unsung Female Heroes*.

On February 6, 2020, that dream is coming true.

Chicks with Balls: Judy Takács Paints Unsung Female Heroes will have its—and my—first solo museum exhibition at the Zanesville Museum of Art in central Ohio.

At the opening reception I will be launching and signing copies of the second book in the *Chicks* series, *Chicks with Balls: Judy Takács Keeps Painting Unsung Female Heroes*.

Chicks with Balls is a growing, traveling portrait exhibit that celebrates unsung female heroes, posing topless, holding balls to symbolize their strengths and struggles.

The project honors ordinary women whose daily acts of courage go largely

unrecognized. I chronicle their stories at chickswithballsjudytakacs.blogspot.com and in the two *Chicks* books. The first one is pink, the second purple.

The women in my series are nurses, bookkeepers, magistrates, farmers, administrators, interpreters, activists, artists, advocates, philanthropists, creative souls, survivors, caregivers, authors, mothers, teachers, daughters, sisters, wives, obliging friends and ballsy Facebook friends. Some have gone through traumatic and weighty life events; others keep a dizzying selection of balls in the air, facilitating the lives of those they love. All are persistent achievers...even those who don't see themselves that way.

The portraits beckon the viewer to recognize everyday heroism in their own friends, moms, wives and sisters...and perhaps in themselves too. I shall be speaking on this topic at my Saturday, February 15, Gallery Talk, "Chicks With Balls: You, Me, and Every Woman We Know."

Designed as a traveling show, *Chicks* debuted at BAYarts in 2013 with 20 paintings and the launch of the first book (the pink one you've seen everywhere). In the following two years, it grew and traveled to Pennsylvania and back to Ohio for a 2015 exhibition of 38 paintings at Tri-C Gallery East.

Chicks took a five-year hiatus following the death of my parents in 2016. During this mourning time, my detour from *Chicks* had me creating pieces with titles like, *Guardian Angel of the Good Death*, *Serenity Prayer*, *The Final Chapter* and *Ephemera Collector*.

But women kept volunteering to pose for *Chicks*, and I don't pass up opportunities to paint beautiful souls.

The collection is now more than 50 paintings strong and all the newer works will be included in the sequel book (the purple one), *Chicks with Balls: Judy Takács Keeps Painting Unsung Female Heroes*.



Judy Takács, *Carol Raises Chicks, and Spirits*, oil on linen, 2018



Judy Takács, *Mary as Luna, Goddess of the Dung Beetle Ball*, oil on linen, 2019

And, if everything goes according to plan, the Zanesville Museum of Art show will also include a giant multi-figure triptych to honor some of the women who originally posed for *Chicks* and whose lives have taken torturous twists and turns since. They have gone through hell—some through hell and back, some still fighting their way forward.

This new, multi-figure piece has the working title *Love, Athena* and serves

to bridge the gap to my next series, *The Goddess Project*, where I re-examine stories and characters from the mythology of all religions, through a feminist lens. I blog about some of these paintings which have names like *#Me(dusa)too*, *Arachne* and *Venus*. I shall be speaking about this initiative at my Thursday night, March 19, artist lecture, “Beyond *Chicks with Balls: The Goddess Project*.”

For now, mark your calendars and head

down to central Ohio’s hidden gem, the Zanesville Museum of Art, for the opening of *Chicks with Balls: Judy Takács Paints Unsung Female Heroes* on Thursday night, February 6, from 5:30 to 7:30pm, where I’ll be signing copies of the new *Chicks with Balls* book. Show continues through April 4. ■

ZANESVILLE MUSEUM OF ART

620 Military Road
Zanesville, Ohio 43701
740.452.0741
Zanesvilleart.org

CHICKS WITH BALLS: JUDY TAKÁCS PAINTS UNSUNG FEMALE HEROES

FEBRUARY 6–APRIL 4

RECEPTION 5:30-7PM THURSDAY, FEBRUARY 6 | BOOK LAUNCH AND SIGNING

GALLERY TALK: “CHICKS WITH BALLS: YOU, ME AND EVERY WOMAN WE KNOW” | 2-3PM SATURDAY, FEBRUARY 15

ARTIST LECTURE: “BEYOND CHICKS WITH BALLS: THE GODDESS PROJECT”
6-7PM THURSDAY, MARCH 1



THE CLEVELAND FOUNDATION PRESENTS

CREATIVE FUSION

No Matter How Divergent Our Perspective

JAMES DOUGLAS STUDIO



belief that bringing together diverse voices can galvanize a community is what brought PechaKucha Night to Cleveland ten years ago, and what got the PKN Cleveland team excited about being a part of this year's Cleveland Foundation Creative Fusion program Waterways to Waterways.

In June we marked the fiftieth year since the last time industrial pollution caused a US freshwater river to catch fire. This blaze

At a time when we have more ways to connect than ever before, it feels like we are all starting to understand just a little less about one another. Sometimes it seems that the breadth of our context is getting narrower, while the need for more perspective continues to grow. The

on the Cuyahoga River triggered a national reckoning on water policy and led to the establishment of the predecessor organizations to the US Environmental Protection Agency. This historic moment when local action led to national policy and international influence was an inspiring example of the progress that is possible when people speak out and people listen. Yet here we sit fifty years later, and we haven't yet been able to aggregate our shared narrative to establish a harmonious relationship with the world's most precious natural resource: water.

The Creative Fusion Waterways to Waterways cohort sought to bring together a diverse set of voices and perspectives from around the world, hoping to highlight and chart paths toward solving some of the world's more pressing water quality, pollution, access, and control issues. The dialog of ideas plays out in the work of several arts, education, and planning organizations. Our colleagues in the Waterways to Waterways dialog included the Cleveland Institute of Art, which worked on designs for sustainable bulkheads that will help naturalize the river even as it flows through Cleveland's industrial valley; and Praxis Fiber Studio, which



FACING PAGE AND ABOVE: Crowd scenes from PechaKucha Waterways to Waterways at Jacobs Pavilion at Nautica

created enormous banners to show how locally-grown natural dye can be used instead of toxic commercial dyes, which find their way into waterway systems. Ongoing work from both of those projects is explored on the following pages. Our other colleagues included the Cleveland Print Room, which used photography and a ritual walk to show us the river as we have never seen it before; LAND studio, which used the occasion to envision new ways people living along the banks of the Cuyahoga can re-animate their Riverview Community Center; and The Kent State University Cleveland Urban Design Collaborative, which renewed attention to the subway level of the Detroit-Superior Bridge, giving visitors a magnificent perspective on our relationship to the river and lake.

Kicking off the weekend of events, PechaKucha invited water experts and advocates from all over the world to voice their perspectives on the challenges, hopes, and concerns, and to share their work tackling some of the water-related issues people struggle with around the globe. The goal was to generate a meaningful, new narrative about the ancient, vital interconnections we humans share with our waterways. International speakers would provide perspective from areas of the world that most Clevelanders do not get to engage with at a personal level. National and regional speakers would provide local context. All would demonstrate that while we may be literally separated by oceans, we are at the same time bound together by them. Our narratives are much more similar than we may realize. The

perspectives from each presenter varied: some have a spiritual relationship to water, some have spent their lives walking miles to get it, some have businesses that depend on it, some are fighting for the right for access to water, some are designing ways to breathe life into it, and some started fighting decades ago to save it. What connected all these stories wasn't the lens from which each presenter saw their relationship with water, but the certainty that they were all fighting the same fight. No individual story was more important than any other, and the power of the narrative was in the combination of perspectives. We are all part of the story, and only if each of us plays our part can any of us achieve an equitable and sustainable relationship with water.

And that is the true power of pulling people together: to be inspired to action by someone we've never met, to learn something new, and to discover how we are all connected to a shared context no matter how divergent our perspectives.

— Michael Christoff

Japanese for "the sound of conversation," PechaKucha is an event that features a rapid succession of eight to ten speakers, each sharing ideas by showing twenty slides and speaking for twenty seconds on each.

For more information please visit: clevelandfoundation.org

At the River's Edge

The nature of bulkheads is to fail. Will bulkheads of nature work better?

by Jeff Hagan



ALL PHOTOS BY JEFF HAGAN

Steel bulkheads along the Cuyahoga, near Irishtown Bend.

Mao liked to tell the story of the Foolish Old Man who wanted to improve the view from his farmhouse by moving two mountains. Shovel by shovel, generation after generation, he got his wish.

Shovel by shovel, generation after generation, the Cuyahoga River was made tame through landfilling that transformed a swamp into real estate. The river was kept in its place through a series of man-made barriers—bulkheads—that attempted to turn a murky, literally fluid shoreline into a hard border: dry land on one side, navigable river on the other. (It could have been worse. At one point, city leaders considered completely straightening our kinky river.) The river is dredged periodically to make the shipping channel deep enough. What unimpeded shoreline remains is subject to the powerful push and turbulence from a ship's bow thrusters, the navigation aid that allows long ships to maneuver through the twists of the Cuyahoga. As the Gang of Four—the British band, not the Chinese Communist Party officials accused

of being counterrevolutionaries—sang, “Natural’s not in it.”

The idea that humans can and should move and sculpt mountains and rivers to our whims is not recent (nor is it, apparently, only a product of capitalism), but lately it comes with enough lamentation that there are forces who would like to see a little less of it. Nobody’s going to let the Cuyahoga run its own wild course—that ship has literally sailed—but there’s a movement to loosen its edges a little.

That’s the idea behind the work of Douglas Paige, professor of industrial design at the Cleveland Institute of Art, and Lukas Kronawitter, a German architect and planner, two designers of different scales who overlap in water. They partnered through the synergy-seeking Creative Fusion program of the Cleveland Foundation, an initiative that connects arts and artists from Cleveland to those around the world. The theme of the 2019 Creative Fusion program has been *Waterways to Waterways*, to mark the half-century anniversary of the 1969 fire on the



A concrete bulkhead, south of Downtown.

Cuyahoga and the environmental movement it helped to spawn.

Paige and Kronawitter, along with Paige's CIA students, set about finding an alternative to bulkheads as they are currently created—usually walls of steel and concrete. While they can't hope to return the edge entirely to nature, they have tried to bring aspects of nature to their plans—call it *naturish*—and it starts with a fundamental principle: "We have to think of land as not something solid, but as fluid," Paige says. He considers the designs his team has generated as more of a river management system than strictly a new design for bulkheads, because they go beyond what bulkheads do. "One of our philosophies is to make it a zone, not a wall," he says.

The structures proposed for the zone are person-made but they employ the design concept of biomimicry—that is, learning from termite mounds, sharkskin, leaves, and other structures and patterns in nature to inform the structures of the human-built world. This is not new; DaVinci's bird-inspired flying machines are

an early example of biomimicry. In the case of the river system, Paige and Kronawitter looked at the water-pumping plant xylem; the hard-shelled, hard-working beak of a toucan, which contains a spongy network of bones that self-generate to support the area of greatest stress; and the properties of the sea sponge, in which internal modules organize and move in patterns dictated by water and nutrient flows.

"All those models represent efficiency. Efficiency in material and efficiency in energy. That's a real big lesson in nature," Paige told an audience at a Creative Mornings presentation in March, 2019. Another lesson: "Nature is strong by being resilient. So rather than trying to make these immovable walls—which we know eventually move—maybe we should design something that is a little more resilient and adaptive as a zone, that creates an area that manages the land and also provides interface for business."

Of course, biomimicry isn't nature—it simply pilfers nature's genius. The real hope is that bulkheads—by being porous, flexible,



The river's edge near Irishtown Bend, with a failing, permeable bulkhead.

adaptable, and deployed further into the river and away from the edge—would restore the ebb-and-flow that determines the river's relaxed border. Another goal is to restore the plant and animal life that usually make up what's called the "riparian" edge—the wetland area where water meets land. Paige and Kronawitter created a model showing how modular, 3D printed forms of various materials might absorb the stress of bow thrusters, accommodate the fact that winds on the river can vary its level by a range of four feet, and provide the space for a softer meeting of land and water—and thus habitat. The design could also accommodate a structure on top of them, such as a walkway or other platforms, that could bring people closer to the riverside.

The team turned the problem around, exploring what could be done to encourage natural growth along the riverside in a way that could also address the need to maintain the open waterway and hold the land in check. "Rather than develop a bulkhead system that's good for the ecosystem, we want to develop an ecosystem that accommodates people," Paige said at the Creative Mornings presentation. At the same event, Kronawitter explained that the framework for their design emphasizes continuous growth, restoration, and regeneration.

That all sounds great, but the biggest force pushing against the project might not be the current of the Cuyahoga, but the inertia inherent when a new idea meets the understandable bureaucracy that governs a natural resource that is also a canal for industrial transportation, a scenic home to commercial

enterprises like bars and restaurants, a border to land owned by a wide variety of public and private entities, a recreation asset, a habitat for fish and flora, and, you know, *a life force*. An image on the proposal's informational poster shows a circular graphic in which the various stakeholders are clustered, a dizzying knot that calls to mind the Color Wheel of Death, the spinning symbol that indicates a Mac program is hung-up—possibly forever.

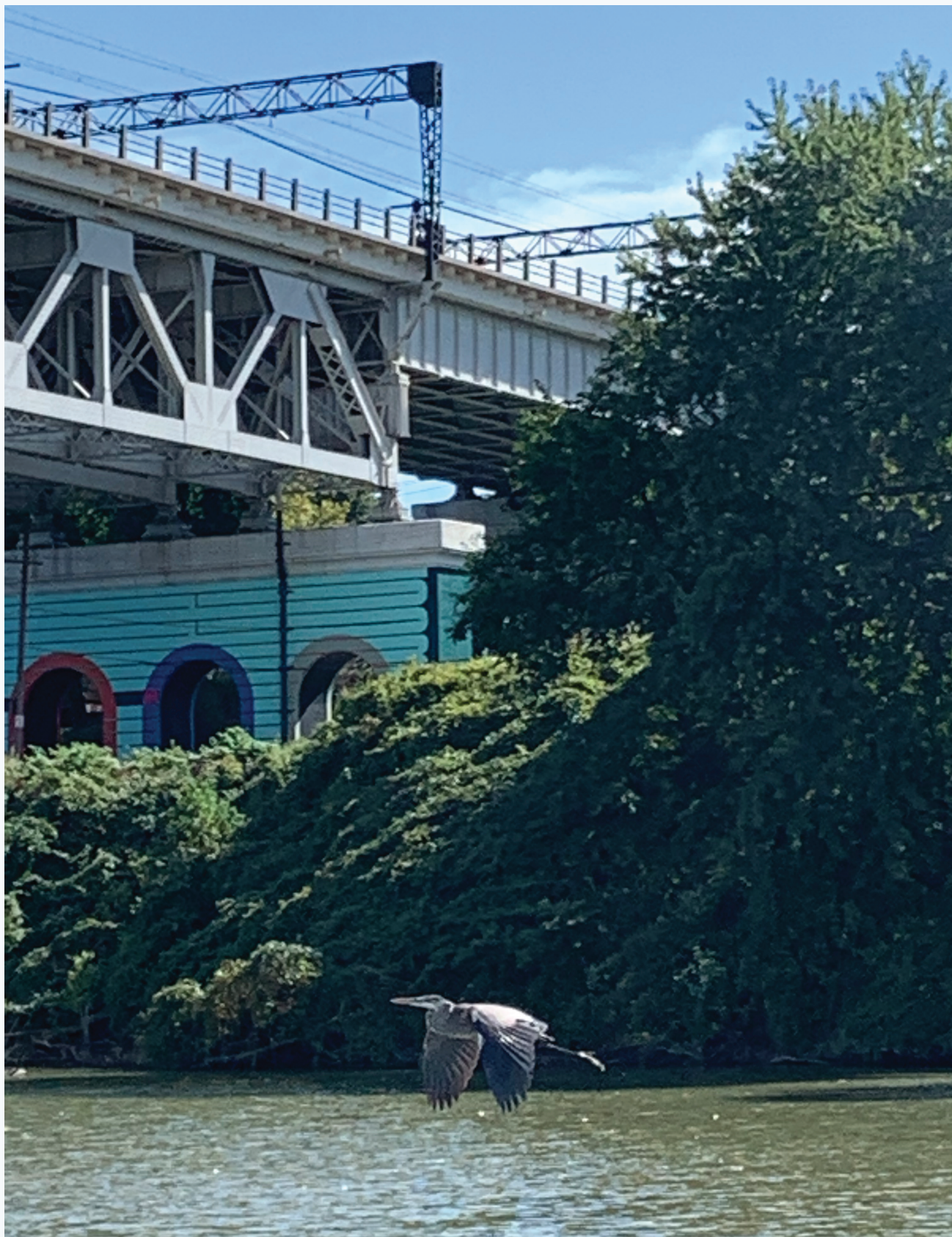
But Paige says that meeting with each stakeholder—from the Great Lakes Brewing Company to the Army Corps of Engineers—is part of the design process, whether for a bulkhead or a building. Now, with a model in hand, he is at the stage to return to those conversations. And there is also a possibility that these new concepts for alternative bulkheads will succeed—but maybe not in our river.

Answering a question at the Creative Mornings talk, about whether this kind of work is being done elsewhere, Kronawitter was sheepish. "The reason why I'm hesitating is I'm trying to be modest. I really feel like bulkheads haven't been explored. And this is why it's extremely exciting to work with Doug on this project."

Without much precedent, the two hope their work will inspire others to explore water edge designs that go beyond bulkheads.

"Typically, the bulkhead isn't the most celebrated design object," Kronawitter said. "There's not a lot of famous bulkhead designers out there. Maybe there should be. There are some interesting things happening out there—maybe there will be."

Replied Paige: "Maybe there will be." ■



Mood Indigo

Praxis Fiber Studio cultivates natural dye and sustainability

by Michael Gill



ABOVE: Praxis Fiber Studio's natural dye garden, as seen from East 156th Street. RIGHT: After their display on the Detroit Superior Bridge, the Indigo Banners were exhibited at Praxis Fiber Studio, completely filling the gallery. Banner design by Tony Williams (Cleveland).

It's a sunny October afternoon in North Collinwood. On a vacant lot along 156th Street, Praxis Fiber Studio director Jessica Pinsky, gardening partners David Wells and Lu Little, and a crew of volunteers are working in a field where a building once stood. It's harvest time. The foliage that grew in rows here has been cut and is spread out on blue tarps and plastic mesh. It's been there for a couple of days, drying just enough that the leaves are brittle. The workers are barefoot and stomping on the foliage, reminiscent of grape stomping, breaking the blue-green leaves off their stems. The crushed leaves are the prize. The product here is not wine, but indigo—the natural dye that gave the original blue jeans their color.

This lot is owned by the Cleveland Land Bank, but Pinsky says

the nonprofit organization she runs wants to buy it. They'll put it to good use. Praxis would keep growing the annual crop, for their own use in fiber art-making and in classes. Eventually she would hope to sell the dye. This is the second year the organization has grown a crop of indigo here, and over time, with the removal of weeds and old brick, and with the addition of compost, the soil has improved. That has value.

Pinsky says Praxis has taken up indigo farming partly as an educational venture. She wants people to know commercial dyes are both toxic and ubiquitous. Almost all the clothing in the consumer market is made with commercial chemical dyes in a process that contaminates waste water, much of which is dumped without treatment in parts of the world that lack





Indigo plants are first cut, then spread to dry until the leaves are brittle enough to crack off the stems.

environmental regulation. In part because of the volume used in the clothing and textile industry, it is one of the world's worst pollutants of rivers, streams, and groundwater. Praxis, the small, fiber arts nonprofit in North Collinwood, has taken up the fight in its own way, and that is how it fits into the Cleveland Foundation's Creative Fusion Waterways cohort.

Earlier this year, Praxis used last year's indigo crop to conduct community-level, natural dyeing workshops during Collinwood's monthly Walk All Over Waterloo and other events. The hands-on workshops yielded 1,400 towel-sized panels of blue fabric. The panels were then stitched together in sixty-foot banners designed by artists—Tony Williams (Cleveland), Rowland Ricketts (Bloomington, Indiana), and Eduardo Portillo and Mariá Eugenia Dávila (Venezuela). The banners were suspended from the Detroit-Superior Bridge during celebrations for the fiftieth anniversary of the last fire on the Cuyahoga River. If you happened to paddle the Cuyahoga near Downtown in mid-June, or if you attended the PechaKucha Waterways session at the Jacobs Pavilion, you could not have missed their gargantuan scale. One banner, designed by Tony Williams, looked like the Jolly Green

Giant's blue jeans, hung out to dry. Pinsky hopes all three banners will go on permanent display, perhaps at an airport in South Carolina, which she says is where indigo first came to the US, on slave ships. But the impact of the Praxis Creative Fusion project doesn't end with the enormous banners.

In addition to supporting that aspect of the project, the grant has also enabled Praxis to look ahead in a way that eventually could help the organization become more sustainable. And in the small nonprofit world—especially for Pinsky and other founders who have dedicated their lives to a mission—that is a major deal. "How does a nonprofit like this sustain itself, really?" Pinsky asks rhetorically. "And I don't want to just sustain: I want reasonable salaries for my staff."

And she thinks locally-grown, natural indigo dye could become a revenue stream that helps the organization get to that point. To research the market, she cold-called clothing companies that use natural dye to see where they get their indigo. She then asked if they would buy from her if she produced it. She also called companies that already sell natural dye and found that all the ones she called are getting it from overseas. She hasn't been



Crushed indigo leaves are bagged and will be stored for eventual composting, which makes them into useable dye. Praxis staff will observe the process as carried out by Rowland Ricketts this winter, before composting their own leaves next year.

able to find anyone offering natural, domestically-grown indigo dye for commercial sale.

There's a sense in which bringing a product to market is all about scale. In 2018, the first year Praxis grew indigo, Pinsky says they had about 100 pounds of the leaf to work with, and so they had to extract the dye in an inefficient way, boiling and straining it repeatedly, using hot plates. There's a much more efficient, environmentally friendly and sustainable method, but it requires at least 400 pounds of leaf. If you have that much, you can extract the dye by composting. It's done in a carefully controlled process, carried out over 100 days. To keep it clean and gather the dye, the composting is done on a specially designed floor, built up with layers of gravel, rice hulls, and ultimately compacted clay. Composting happens as the leaves decompose, generating heat. The Creative Fusion grant enabled Praxis to build one of those composting floors in a garage adjacent to its studio on Waterloo Road.

The harvest day in October put them well over the 400-pound threshold this year. To produce dye for commercial sale in a way that would significantly add to Praxis's bottom line would require

much more than that. So she's partnered with the Cleveland Seed Bank, learning first how to save seeds from one year's indigo crop to plant in the following year. They're also talking about acres of land.

Even beyond that, Pinsky has bigger ideas.

"I dream of Cleveland-made denim," she says. "The whole vision would be to rebuild a local clothing industry in an environmentally sustainable way."

That idea requires that multiple dreams come true, of course. Fiber suppliers, processors, natural dye producers, clothing designers and makers all would need to coordinate supply with demand, competing in a market that in recent decades has embraced "fast fashion." In its stead, they will have to win consumers over to a locally-based, sustainable vision of "slow fashion," making the same kind of appeal as slow food. Those products would be more expensive, but more durable, too, and more connected to the region and the local economy.

For now, 400 pounds of indigo processed in part by volunteers with bare feet and headed to a new composting floor means significant progress. ■



AMBER FORD WANTS TO CONVERSATE*

by jimi izrael



ABOVE: Portrait of Amber Ford, by McKinley Wiley / The Dark Room Co.
FACING PAGE: Pronto, 2019, photo by Amber Ford.

Amber Ford is a 2016 graduate of the Cleveland Institute of Art by way of Brush High School, where she first began to investigate photography. Ford explores painting, printmaking and video, but is mostly known for her portraiture. She's been shown many times, but will be part of the *(DIS)MANTLE* exhibit at Kent State University that opens November 7. We talked about the intimacy of photography, not-so-casual conversation, Black Truth, Cleveland's art scene and chocolate death.

JIMI IZRAEL: Welcome—can I get you some chocolate?

AMBER FORD: [politely] I think I'm okay.

Jl: Take some chocolate [like your grandma, puts it in her hand]. It'll be fine.

AF: [smiles politely] Okay.

Jl: Explain to somebody who has a camera phone and thinks of themselves as a photographer, the difference between fine art photography and the pictures they're taking.

AF: I think as a photographer, I have more intention—photographers have intentions.

Jl: Tell me about the riskiest photo you've ever taken.

AF: I would say it wasn't a photograph. I think that it was a video and audio piece that I made when I was a student. One was a video piece; one was an audio piece. The audio piece was a recording—a conversation with my mother talking about her relationship with her mother and how that then affected my relationship with my grandmother, or lack thereof, and how I think over the years that has affected me in a negative way. I don't know—that family dynamic. And I think another piece was a video piece about the lack of relationship between my mother and my father even though they live in the same house.

Jl: Do you feel a responsibility as a black woman to a particular "Black Truth" in your work?

AF: I will agree with you as a black artist, a creative, that I have felt that same way. Yes, a lot of my work has been about black people or people of color in a sense, but I have felt that I am expected to make the work that I make. Even though, yes, I want to make this work right now, I don't want this to be all that people see or expect from me. And the work that I may make that is outside of this realm [may] not be successful because people only want to see black art. Black art from a black artist. Yes.

Jl: Have you ever taken a photo of an intimate?

AF: Yes, but not as an intimate. As a stand-in for the larger conversation.

Jl: Do you find that your intimates are somehow in your work, as metaphor or as side conversation?

AF: No, I don't.

Jl: Really?

AF: Yeah.

Jl: That's buggy. You haven't been in love yet.

AF: That's questionable. [She doesn't like this question.]

Jl: It is a question, yes [IDGAF].

AF: Yeah, it's like there's definitely certain conversations that although as a creative I can have, it does not mean that I want to have. So, I'm not going to create work that's going to generate a conversation that I don't want to talk about. So, I think maybe that



ABOVE: Untitled, photo by Amber Ford, 2018. FACING PAGE: Untitled photo from Ford's Gordon Square Arts District Residency project.

is probably why I have not explored intimate relationships in my work. The closest thing is probably the relationship between my parents, which I do feel has affected my intimate relationships with people in my adult life. But I made that work when I was a student. I have not explored that work necessarily now outside of school. I've had different conversations. But yeah, I don't want to make work that I will feel too uncomfortable talking about. That could be a good thing. That could be a bad thing, but I think as a creative, we are expected to make super personal work all the time. There are just some things that I don't want to. Maybe I want to explore it, but even if I do explore it, it doesn't mean I'm going to show it, or that I have to. I may make work that may not see

the light of day and maybe it's just a way to work through things. But I also haven't had many intimate relationships that have lasted long enough for me to care to talk about. You know? Yeah.

Jl: What about your relationship with Cleveland? Are you exploring that in your work and how so?

AF: I mean, I don't feel particularly that I love Cleveland, but I don't necessarily know if Cleveland is affecting my work. For me, I feel like it's the support system that Cleveland has given me and it's the people that I have met on this journey—in my artist journey—and how much people have supported me. There are definitely things that are problematic, I think, about Cleveland.

Jl: Like what?

AF: So, I think that sometimes things can be problematic with just like the... [Looks down and away] Oh Jesus.

Jl: Speak truth to power. Don't come to my house being a punk.

AF: [laughs] Yeah. Okay, so over the past couple years of showing and things like that, I feel like I've had a lot of great opportunities to be able to show my work, but I don't necessarily sell a lot of my work. So then, I feel like it creates this problem where it's like there's some galleries, you know, maybe you're inviting artists to come, but there isn't necessarily a financial support system for us. Like you want me to put work on your wall, but it's like if there's not enough people buying the work or you're not trying to get those people out there that you know will buy the work—and the galleries that see this stuff—how do you expect me to constantly produce work in order to show when it's like—yeah—it's like they're definitely trying to get work from either a more emerging younger people like myself or black artists and things like that. But then it's also like, are you showing my work because you truly love it, believe in it, and you want to have that conversation, or because

you know showing more black people is a trend right now and you want to make sure that you are a part of that? [Takes out a pen to test her blood sugar.]

Jl: Wait—are you a diabetic?

AF: I am. Yeah.

Jl: —And I gave you chocolate.

AF: It's okay—you didn't know.

Jl: But this conversation has all been relatively painless, yeah?

AF: I mean you did try to kill me, but it's okay though.

Jl: Death by chocolate. What a way to go. ■

**conversate is not a word.*





Carrie Mae Weems, *Grabbing Snatching Blink and You Be Gone*, from the series *Slave Coast*, 1993, gelatin silver prints and offset lithograph, Ruth C. Roush Contemporary Art Fund, 1998.12A-C.

The year 2019 marks a harrowing anniversary: roughly 400 years ago, Jamestown colonists bought a group of enslaved Africans from English pirates. The twenty to thirty men and women that walked ashore in Virginia in 1619 became the first of 380,000 Africans forcibly taken from their homes and dragged in chains across the Atlantic to North America. From the very beginning, chattel slavery was integral to the building and creation of what we now know as America. The institution of slavery contributed to many of the things that make America so very American—as the editor of the brilliant New York Times 1619 Project explained:

“Out of slavery—and the anti-black racism it required—grew nearly everything that has truly made America exceptional: its economic might, its industrial power, its electoral system, diet and popular music, the inequities of its public health and education, its astonishing penchant for violence, its income inequality, its slang, its legal system and the endemic racial fear and hatreds that continue to plague it to this day.”

The 1619 Project goes on to explore the truths found in this dark legacy, through contributions from the paper’s writers, including essays, poems, short fiction, photographs, and podcasts. Addressing issues as far-reaching as the birth of hip-hop to rush-hour traffic, the 1619 Project directly ties many aspects of contemporary American life back to slavery and its aftermath.

In addition to the 1619 Project, one can find many such commemorations around the country this year, but locally the most powerful response is the exhibition *Afterlives of the Black Atlantic*, currently on view at the Allen Memorial Art Museum at Oberlin College. The show, drawn from the collections of the Allen and from private collectors, includes works by seminal contemporary artists such as Dawoud Bey, Leonardo Drew, Edouard Duval-Carrié, Robert Pruitt, José Rodríguez, Alison Saar, Hank Willis Thomas, Fred Wilson and others in dialogue with historical objects, all addressing the many unsettling legacies of the transatlantic slave trade, and the harsh truths left in its wake.

Oberlin as the location for this exhibition makes sense historically, as the small college town was an early center for abolition and a stop on the Underground Railroad. That isn’t to say the famously liberal town hasn’t seen its fair share of racial tensions: student sculptor Edmonia Lewis was accused of poisoning some of her white classmates, and subsequently dragged and beaten by a white mob in 1863. More recently a black student shoplifted from a local bakery, setting the stage for a farcical protest backed by the college, that ended with the bakery winning a multimillion-dollar defamation lawsuit last summer. Oberlin is rife with contradictions and, like any town in our vast nation, it reflects the racial bias that is sadly an ingrained aspect of American life.

Organized by Andrea Gyorody, the museum’s assistant curator of modern and contemporary art, and Matthew Francis Rarey,



1619 & AFTERLIVES OF THE BLACK ATLANTIC AT THE ALLEN MEMORIAL ART MUSEUM

by Brittany Mariel Hudak



Felix Gonzalez-Torres, *Untitled (Revenge)*, 1991, plastic-wrapped blue hard candies, Collection of Barbara and Howard Morse, New York

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assistant professor of the arts of Africa and the Black Atlantic, the exhibition is not arranged chronologically or grouped by national origin. The works on view engage the complex vestiges of the Atlantic slave trade with a variety of approaches, techniques, and viewpoints.

The work that most directly references the Black Atlantic is a triptych by Carrie Mae Weems, *Grabbing Snatching Blink and You Be Gone*. Made in the 1990s after the artist's first trip to the West African Coast, Weems photographed the dark tunnels, passageways, and dungeons at the very place where so many millions stepped off their homeland to an unknown, terrifying future. The left and right images are stark, nebulous black and white photographs of the so-called House of Slaves at Goree Island, Senegal, where the famous "Door of No Return" opens to a white emptiness, the sea beyond it leading to death, or worse. The middle image, with its stark blood-red block letters, offers the viewer a terse explanation—in the simplest terms possible—how quickly one could be made "gone." Gone as in never coming home; gone as in losing one's identity, losing family, losing everything; gone as in vanished, erased, killed.

Many were sent to work the fields of the American South, but cotton wasn't the only crop. One of the most easily seen vestiges of the slave trade in America today can be found in the aisles of every convenience store. The sugar that fuels our hideous American diet has a barbaric history. Known as "white gold," sugar drove the trade in goods and people, moving across the Atlantic in triangular fashion. Sugar was big business, and by the time sugar plantations appeared across America's South, the number of enslaved people needed to manage this unwieldy crop soared.



Exhibition view, including *Are We There Yet?* (and other questions of proximity, destination, and relative comfort), by Kameelah Janan Rasheed, 2017, printed cloth banner, Collection of the artist.

Sugar's legacy is addressed by the most conspicuous work in the exhibition, a large blue rectangle of wrapped sugar candies laid out carefully on the gallery floor. Made by Felix Gonzalez-Torres, *Untitled (Revenge)* is a carpet made entirely of candy. Attendees are invited to help themselves to a piece or two, and presumably, as the exhibition continues, the carpet will erode, dwindle, as candies are eaten. It's a grim reminder of the history of these sweet indulgences, and the lives that vanished as a result.

The gruesome history of sugar is also taken up by artist Vik Muniz. His series *Sugar Children* was made after spending time with families who work on sugar plantations on the Caribbean island of St. Kitts. Using polaroid portraits, Muniz "drew" portraits of the children using sugar, the actual commodity responsible for their families' poverty and the wealth of so many others. Muniz demonstrates that exploitative labor practices today are one of the sad legacies of the sugar slave trade.

Other works in the exhibition look at routes and mapping, diaspora, religion, the body, and belonging—but the large black banner hanging high on the gallery wall perhaps sums it up best: "Are We There Yet?" it screams. The question hangs over the room, unanswered. This simple phrase, posed by artist Kameelah Janan Rasheed, can mean so much—for those who made the crossing and to those, today, still enduring the fallout of an institution that supposedly ended over a hundred and fifty years ago. Black people suffered under slavery in this country for much longer than that; in fact, they have only been legally "free" for about fifty. No, we are certainly not there yet, but hopefully we are getting closer. ■



Vik Muniz, Valicia Bathes in Sunday Clothes, from the series Sugar Children, 1996, gelatin silver print, Gift of Anne and Joel Ehrenkranz, 2013.68.5

PARTS UNKNOWN

Stranger Beings at Emily Davis Gallery

by Douglas Max Utter

The core of *Stranger Beings* is a mind-bending selection of dozens of eccentric works gleaned, in sober fact, from the widely known collection of the Richard and Alita Rogers Family Foundation. Known also as the Hieronymus collection (so-called after Hieronymus Bosch, Renaissance master of the grotesque), the eclectic mix of art objects has been an ongoing labor of love for Rick Rogers, Akron-based software entrepreneur and arts benefactor. Also on view are paintings and objects made by six contemporary Ohio artists. The resemblance of the title to the popular Netflix series *Stranger Things* highlights the show's affinity to a stubborn strain of modernity that runs, from the rediscovery of the grotteschi excavated in Rome early in the sixteenth century, as a sort of damning grace through subsequent Western culture. Metamorphosis, hallucination, the dread ferocity of the night, barely constrained by pedestal or picture frame, struggle to escape their own era, or any such limitation, into a dimension of dream.

It is an endlessly intriguing, oddly powerful exhibit. If alien artists put on a show of art about the inhabitants of planet Earth, the result might be something like this. There are many extraordinary creatures on view, but none seem more subtly unfamiliar than many of the depictions here of humans themselves. Whether it's the materials, the dimensions, or the viewpoint, there is a disturbing strangeness in the proportion prevalent in this large and eclectic group of art and artists at The University of Akron Myers School of Art's flagship gallery.

Aliens notwithstanding, Earth already has some of the weirdest artists imaginable—many of whom are included here—inventing their own sexually fraught myths and twisted sermonettes. Erin Taylor Mulligan (based in Canton, Ohio), for instance, in her small oil-on-panel work *Death and Dreams* (2016), depicts a pair of severed rooster heads with trout-like backsides, swimming/flying in a darkling star-smattered undersea (under-methane?) scene. Above their beaks they've sprouted glowing angler fish

appendages, to light the way as they voyage, swishing their fishy tails, above countless avian carcasses, pale and jumbled on the ocean floor. It's a flight of metaphysical exploration, if deeply pessimistic (or else a bit comic) in tone. Metamorphosis considered in this dim light is akin to torture, fraught with agony and creaturely outrage. Everywhere at the gallery, and in a spectrum of media—on the walls, on the floor, big and very small, rendered meticulously in charcoal, ceramic, wood, oil paint, precious metals—are the feverish cries that nightmares are made of, polished by the silences of obsessive attention.

Only some of the art here is polite enough to wear a frame. Near the exquisite oil paintings of Erin Taylor Mulligan and Rory Coyne (the Evanston, Illinois, artist's *From Agent to Prince* shows a fairy tale quick-change tale in mid-state), a number of quite rude examples of phallic hardware are mounted on the wall in neat formation. The unattributed handles, hooks, door knockers and so on look like props from Fellini's *Satyricon*; viewers may never again look at their own faucets and spigots in quite the same way. And there are other flights of fancy, especially when the curators turn to ceramic sculpture, which is a Hieronymus collection focus.

Nevertheless, in terms of sheer size and presence, both of the galleries that comprise Emily Davis are dominated by oversize portrait heads. Initially these works, executed in charcoal or pastel on paper, seem surprisingly conventional, though a longer look may tell a different story. These are by several different artists, each of whom has her or his own peculiar slant on the human condition. Melissa Cooke's charcoal on paper *I Love Lipstick, Even in Black and White* (2009), renders a young woman's face with a degree of distortion that only digital optics can readily account for. The nose and other features seem enlarged, swelling toward the viewer from a narrowed face, and the head as



a whole is about four times life-size. She's shown looking up, to the left. Her lips, with their black sheen, are slightly parted. It's as if she has just taken a sharp breath, past the black of those lips that we understand are truly deep red—something has caught her interest, just behind and above us. The face and neck and shoulder-length flowing hair are beautifully drawn in a seamlessly burnished technique on heavyweight paper. The portrait looks a bit like a vast blow-up version of an old snapshot—or more likely, an enlargement of a contemporary selfie filtered with a black and white app. It feels a little nostalgic, a touch vintage, but at the same time is definitely of the moment; it's holding its own in an eternal present of its own design. As an evocation of looming immediacy, of great big Intimacy, the portrait crowds into your personal space. Maybe it sparks some part of the brain that still remembers how it felt to be a child, confronted by a grownup. The work's misfit-ness makes oxymoronic sense among all the other the monsters and backbrain combinatory activities.

At times the fare at *Stranger Beings* begins to seem something like the late Anthony Bourdain's questionable culinary finds on his show *Parts Unknown*. Across from *I Like Lipstick* is a work titled *Tender Food* (2010) by Seattle artist Tip Toland, which features a large circular white platter displayed on the gallery floor. An androgynous nude person about three feet in length reclines on this surface, *sans garniture*, asleep or, as it may be, lightly sautéed. His (he has a little penis and testicles, but one wouldn't

want to over-determine the gender of this being) ceramic flesh is toned within the range of Caucasian skin; so, let's say white meat; although there's no assurance that he's supposed to be dead. He lies on his left hip with an elbow cocked over his face, eyes shut, mouth open—he looks unconscious and content, and pudgy in a home-grown way. Given the title of the piece, it looks like someone or something fattened him up for reasons we can unfortunately surmise. Such imaginings are urged along by Toland's technical virtuosity. The pint-size hermaphroditic chap seems, if anything, too real.

But hyperrealism has other uses. Three well-known visual artists currently based in northern Ohio, Mark Giangaspero, Katy Richards, and Frank Oriti, make convincing claims for the urgency of their own close readings of the human condition. Giangaspero is mainly an artist of the head and shoulders, at least in his work here. Working in pastel on fine paper, he inscribes larger-than-life portraits of the fronts and backs of the upper fifth (or so) of the body—the part that identifies us for documentary purposes, and which is the focus of polite attention in more formal social situations. There's an authoritarian vibe to this choice, which the artist plays with by working in almost colossal proportions, emphasizing, too, the volume of the head as it sits powerfully supported by the sinews of the shoulders and neck, confronting the viewer. Something almost sinister or threatening is intimated by many of Giangaspero's heads, which can seem like weighty shadows,



ABOVE: Frank Oriti, *Blast Over*, 2018, oil on canvas. RIGHT: Melissa Cooke, *I Love Lipstick*, Even in Black and White, 2009, charcoal on paper.





Katy Richards, *Moist*, 2018, oil on panel. Images courtesy of Emily Davis Gallery.

eclipsing background detail, ominous against the light.

In contrast, Katy Richards' quite small oil-on-panel works are all about the sheer physicality of human flesh. They climb into their subject matter, immersing the viewer in details of the body, dissolving formal and cognitive boundaries in a virtual landscape of fleshly substances—a world awash in saliva and tears. The sense of closeness in her work is all but clinical in its quirky objectivity (I'm thinking of a spit bubble in one, or the flawless rendering of mascara caked on eyelashes in another), yet pulls back into itself as if at the last minute, partly by virtue of the small size of her panel surfaces, in a systolic, diastolic back and forth of observation/comprehension. Often Richards paints just the lips and tongue and teeth (perhaps her own) many times, and other similarly isolated bodily areas and organs—an eye, an ear, or her two feet, shown almost like a pair of wings, with their heels clapped together.

Frank Oriti, widely known for powerful realist oil-on-canvas works portraying his Rustbelt peers and Gen Y-Z personal styles, including intensely detailed renderings of tattoos, made several

small paintings with this exhibit in mind. The resulting studies seem to sink into the textures of human skin, bathing the eye in color and contemporary ink. Packed with identity and a sensual beauty that transcends personal choice, the small works on canvas and panel convey the oddly up-to-the-minute antiquity of body art, coiling along the side of a woman's jaw, or around an arm, barely beyond touch.

Far more famous artists than these are included in the Hieronymus collection, several of whom are sampled at *Stranger Beings*. Look for Kiki Smith, David Salle, and Keith Haring—you'll find them. And take time to examine the magnificent sampling of contemporary sculptural and utilitarian ceramic pieces. That said, this exhibit's greatest strength must necessarily be the context and the exposure that it gives to some of the best realist and imaginative painters working in America today, especially those of our own region. ■

Stranger Beings is on view at the Emily Davis Gallery through November 22.



Installation view: Catherine Opie, *The Outside-Inside*, Installation for moCa Cleveland, 2019.

SITE RESPONSIVE

Catherine Opie discusses her work featuring eight images of Lake Erie, applied directly onto the interior spaces of moCa, commissioned in celebration of moCa's fiftieth anniversary.

Interview with Catherine Opie by Jo Steigerwald

JO STEIGERWALD: Tell me about the structure of this commission. How did it happen? What about it interested you?

CATHERINE OPIE: It came about quite quickly. I was getting ready to travel to Florida, to teach at the Atlantic Center for the Arts. A week before I was to leave, the museum called with the opportunity to do murals within the building. I've been to Ohio a lot—I grew up in Sandusky and I did a body of work about Lake Erie for the Cleveland Clinic—so I pulled from my archive of images of northeast Ohio.

In my practice, I think a lot about the inside and the outside, and where you hover between them. What is it like when you experience the outside of your community from the inside of a structure? And moCa's architecture interested me greatly. I was curious to transform the space in terms of the architecture that's given to me. The museum shifts in relationship to daytime and nighttime. The landscape is reflected and refracted on moCa's surface during the day, and then at night, all of a sudden, you see what becomes visible from the invisible.

JS: How did the physical spaces of moCa dictate image choice?

CO: The first thing you see when you enter is Lake Erie. And when you see it at night, the warm inside light of the museum looks like a sunset, with the blaze of sun and the surfer. Then you look up and see clouds and the city. The way the museum is lit influenced where I put the frozen waves and ice shards—one of my favorite things about the lake—how ice freezes and undulates with the water. Next to the shards are the Ohio winter trees with winter light.

Ohio is a transformative place with its seasons. I moved to California when I was thirteen, and while California has seasons, they are not as radical as in northeast Ohio. Ohio holds a meaningful and important place to me, and I wanted the trees and ice to hold the viewer in winter, then you go to the atrium and are held by the huge mural of the beach with people and dogs. It's late spring, nearly summer, and now a community who might not know each other comes together in one place: the beach. It's the time of year when the lake is inviting you back.

And the perch (fish) is my sense of humor. What I remember as a kid in Sandusky is asking my mom, "Why are there always all these dead fish on the sidewalk?" Of course, it was in the '60s and '70s, when we didn't take much care of the lake, but she told me that they died of old age! The perch is also the moment that museums are struggling with right now: the selfie moment. So I

thought it would be fun to choose a highly recognizable Lake Erie fish, the perch, and put it in a place for people to take a selfie.

JS: Did the order of how the images would be seen impact placement?

CO: Absolutely. I was very mindful of how they would appear in relation to the architecture. I had not been in the space before, but I had seen the drawings and presentations about the building, as well as photos of previous installations at moCa. This is not how I usually work, but I did not have time for site visit for this installation. I had an enormous amount of nervousness just looking at the plans without being physically in the space and interacting with it. When I walked in for the gala, I walked in hoping I felt good about it, and how the space and the art make you think about looking.

JS: What does "place" mean to you?

CO: Place really holds different things. I've done an enormous amount of work thinking about identity in queerness and in specificity of place. Ohio is the place where I come from, and it will always hold that importance for me. I grew up in Sandusky; my father and grandfather were from there, too. I had the same bus driver as my dad, and the same nurse who delivered my father delivered me! So place holds a sense of history, and how memories are made. For me, photography has served as a place to create meaningful relationships to the potential history of place, while also reflecting how memory works.

JS: What does "site responsive" mean to you?

CO: It's how I interact with space. It's why architecture is important—how it creates a relationship to the environment, how we are moved by different spaces. And art does that as well. You go to a museum and reflect on certain pieces. They become your friends, and you visit them. All of that is so incredibly important to our ideas of community and connecting with humanity in terms of being kind to one another. It's iterated in how spaces influence us in those ways.

JS: How do you work it—how do you respond to a site?

CO: Well, I look at it a lot. I've planned a lot of installations, and I usually work from a model. I have a miniature of where I am installing a work, and I look at how you traverse it, the same way you take a hike. The landscape of a building is part of that same movement, too. I create something with a spatial awareness. As a photographer, you are informed by a sense of recognition and the ability to transport yourself to the space. Sometimes I



Installation view: Catherine Opie, *The Outside-Inside*, Installation for moCa Cleveland, 2019.

think of it in terms of Star Trek's "Beam me up, Scotty," how I can locate and dislocate myself, ending up in the spaces between. In almost forty years of photography, that's where I am constantly curious—in the spaces between.

JS: What transfixes you about Lake Erie?

CO: It's an amazing body of water. I love it because it is not thought of as the prettiest of the Great Lakes. Lake Erie is like the dredge pool for the other Great Lakes! It's symbolically important to its Canadian neighbor. As a kid, I was aware of how powerful the lake was to the Underground Railroad. I saw spaces in old homes where people waited for safe transport to Canada. So the lake is commerce, and potential freedom, and recreation, and dead perch. I view the lake as something that has been beaten up publically but that still has such a force. I appreciate that force of continued existence.

JS: Tell me about the ubiquity of water throughout these images.

CO: I think water is my superpower! I move really well in water, was always a swimmer and comfortable on boats. I think it will be one of the most sought-after substances in the upcoming warming of the planet. We are made of water; we need water. It's a place of meditation and a place we need to care for. I am most at peace when I am near water. A lot of my friends are buying houses in the desert. I bought further away, in a place bordered by rivers, and I go walking upstream through river rocks, slithering along.

JS: What is important for someone seeing this work to know?

CO: Hmm. I don't know what that is. I appreciate people experiencing it. Each will walk away with a different story of their relationship with the landscape of Ohio. I think about the person experiencing it, versus knowledge. I wanted to create a piece that you can immerse yourself in.



Installation view: Catherine Opie, *The Outside-Inside*, Installation for moCa Cleveland, 2019.

CO: How did you experience it?

JS: I was a doofus and came in the back door. I had to exhale right way, in a big whoosh, when a beach met me larger than life and extraordinary. On the atrium wall was the spiral arm of a beach in the mist, scum line of driftwood, people and dogs. Enormous. Containing the uncontainable: frozen respite, torn jeans at the knee, recalcitrant dogs, hypnotic water and light. Who needs Venice, Italy, when we have this?

Then I climbed those stairs (97 to nowhere) through a forest thick with light and trunks—when you free the trees from the neighborhood park, you get this abstract notion: the familiar pivots to the unfamiliar when enclosed.

Along the way, I recognized those snow piles at the landing's pause. The angle of the ice mirrored the trajectory of the stairs. Kept walking past the snow, up into clouds.

Here was the dis-iconic Cleveland skyline, lower right corner. The clouds made the place, and the seagull—water vapor over concrete, every time. And when I peered over the edge, there were the surfers in the sunset, and the incandescence of light over water, again.

Putting the outside inside freezes enormity: to tame, legitimize, and consider. This installation is a tension-trifecta of expansive, original, mindful composition, and the strictures of architecture.

And I breathed deeply. We live in art constantly. Shift your vision daily, because that's what we have, and aren't we lucky? ■

Catherine Opie: The Outside-Inside, an installation for moCa Cleveland in the Kohl Monumental Stair & Atrium and Gund Commons, is on view until January 5, 2020.

TAKE THE CAN DISABILITY AESTHETICS TOUR, AT THE CLEVELAND MUSEUM OF ART

by M. Arendsee and M. Steinman-Arendsee

The Cleveland Museum of Art (CMA) is one of Cleveland's most accessible art resources, both physically and financially. Its world-class collection is housed in an accessible building and enhanced with exceptional digital accessibility tools. We love the CMA without reservation. But like most art institutions, it has failed to address the degree to which the lives, works, and identities of artists are shaped by disability.

The stigma surrounding disability encourages art historians to quietly ignore its impact on aesthetics. This tour celebrates the museum's collection, in which disabled artists are already (silently) being given places of highest honor.

This guide is loosely chronological.

ITALIAN RENAISSANCE, ROOM 117A

In many ways, we owe the flowering of the Italian Renaissance to the cultural influence and art patronage of a single family: the Medici. Let's begin by acknowledging the role that a genetic predisposition to certain disabilities played in shaping the temperament and character of their line. The Medici tended to develop early rheumatoid chronic illnesses, and most were affected by familial high myopia. As a leading family in Florence, they fostered a culture that valued scholarly or artistic pursuits over sporting, hunting, or soldiering. History would be dramatically different if the Medici line had the able-bodied privilege to choose sporting games over intellectual entertainments.

Michelangelo Buonarroti (1475–1564)

Chronic illness, arthritis

We're listing Michelangelo where his work is normally displayed. Through January 5, the CMA's collection joins internationally-loaned works for **Michelangelo: Mind of the Master** in the Special Exhibition Hall.

Michelangelo began experiencing severe chronic illness in his early 40s, and his personal letters documented the challenges of continuing to work with such "bodily infirmities."

If you are able to attend *Mind of the Master* in person, pay attention to changes in line quality between his early career and his later work. In his early sketches, he often completes the entire outline of a limb or torso with a single movement and consistent line strength. In later work, he has adjusted this style to accommodate for damaged joints, often joining smaller strokes to form

longer lines. Rather than weakening the work, this adaptation increases the expressivity of the lines through organic, overlapping marks that capture emotion rather than pure technique.

Andrea Riccio (1470–1531)

Lifelong arthritic condition

Many artists on this tour became disabled mid-career, allowing viewers to observe changes and adaptations in their work. Others, like Andrea Riccio, became disabled early and are guided into the arts by the nature of their disability. The Pomona figure, on view in this room, is attributed to his circle. The son of a goldsmith, Riccio was unable to carry on his father's profession because of an arthritic condition in his hands. He discovered bronze sculpture to be far more accessible because the detail work and modelling is done in wax. Riccio is famous for the degree of detail in his small-scale works and the delicacy of his handling—traits that draw from his training in precious metals and jewelry.

BAROQUE PAINTING & SCULPTURE, ROOM 212 / DUTCH PAINTING, ROOM 213

Peter Paul Rubens (1577–1640)

Rheumatic illness

It is commonly taught that at the height of his fame, Rubens maintained a large number of students and studio assistants who often did the less complex tasks of filling in backgrounds and underpaintings. Then, Rubens himself would complete details, like hands and faces, and embellish the work with his skillful bravura brushwork.

What is less well-known is that while the use of studio assistants was not unusual, in Rubens's case it was also a vital accommodation for disability. His condition affected his hands, knees, and feet, causing swelling, joint damage, and pain. During flare-ups he was often bedridden, and at the best of times he had limited stamina for standing and working. Rubens's illness was proscribing his activities by 1620 when his "disciples" served as his hands to paint his commissioned designs on the ceiling of a local Jesuit church. Disability was a defining feature of Rubens's work for at least two-thirds of his studio's history.

Medical historians have argued fiercely about an appropriate diagnosis of his condition; at the time, "gout" was a loosely-defined diagnosis covering multiple rheumatic or autoimmune



Diana and Her Nymphs Departing for the Hunt, c. 1615. Peter Paul Rubens (Flemish, 1577-1640), and Workshop. Oil on canvas; framed: 261 x 225 x 11 cm (102 3/4 x 88 9/16 x 4 5/16 in.); unframed: 216 x 178.7 cm (85 1/16 x 70 3/8 in.). The Cleveland Museum of Art, Leonard C. Hanna, Jr. Fund 1959.190

conditions. Rheumatoid arthritis is a likely candidate due to hands and feet that appear affected by this condition throughout his paintings. Look closely at the goddess's toes in *Diana and Her Nymphs Departing for the Hunt* (c1615), where her big toe turns sharply at the base and the toe is inflamed. It isn't uncommon for artists to glance at their own hands and feet for anatomical reference, but it's equally possible that one or more of his models were also chronically ill.

The intermittent nature of Rubens's disorder meant that, at times, he could complete work unaided, but to do so would have limited the number of his designs that could make the leap from study to full-size work. Furthermore, his close working relationship with assistants provided the art world with more than just a higher quantity of work; he trained them to discover their own practices, and through them his influence spread even farther. One such student, Anthony van Dyck, is particularly worth noting, both because of his defining influence on British portraiture and because one of his paintings—*A Genoese Lady with Her Child* (c1623-1625) is present in Room 212. Van Dyck's painting is included in our ArtLens tour because, inasmuch as artists can be said to birth their art, this painting is Rubens's grandchild.

FRENCH NEOCLASSICAL PAINTING & SCULPTURE, ROOM 201

Jacques-Louis David (1748–1825)

Facial difference, speech disorder

Jacques-Louis David's *Cupid and Psyche* (1817) is a Neoclassical masterpiece and among the CMA's best-known holdings. David was a visibly disabled artist, whose progressive tumor-like facial deformity first appeared in his youth and caused facial palsy, difficulty eating, and a significant speech disorder. He was openly mocked in high society, given the cruel moniker "David of the tumor." He developed a fierce hatred for the Royal Academy as they denied him the scholarships, positions, and exhibition opportunities awarded to his peers. While he was eventually allowed membership, friction with the administration remained. David's anti-authoritarian anger was increasingly visible as he aligned with Robespierre and the Republicans, and many of his paintings of this time can be understood as Revolutionary propaganda. He would eventually be a vital part of the French Revolution, joining the National Convention as a planner of festivals and signer of death warrants (including for the king who had once tried to censor his work). In this position, he also made significant changes to the administration of the Royal Academy.

David's disability likely saved his life during The Terror. He was home with complications of illness when the council guillotined Robespierre, and historians suggest David would have joined him in death had he been in Paris. Nonetheless, he was arrested by the Republic, though allowed to continue painting during his imprisonment. The work he made there, *The Sabine Women Enforcing Peace by Running Between the Combatants* (Louvre, 1799), is his first of several paintings begging for love to conquer conflict. David went on to serve as court painter to Napoleon, though he declined to accompany the new leader on his conquests due to his infirmity. When the Bourbon kings returned, David refused both their pardon and offer of work, choosing exile instead. He would live out the rest of his life in Brussels with his wife, training students and completing his two last odes to a love that conquers all: *Cupid and Psyche* is the first of these. The second is even clearer in its metaphorical meaning, titled *Mars Being Disarmed by Venus* (Royal Museums of Fine Arts of Belgium, 1824).

Note: There's also a lesser-known David painting (*Young Woman with a Turban*, c1780) in Room 216B.

Francisco Goya (1746–1828)

Deaf, chronic physical and mental illness

Because of the intense and often nightmarish quality of his work (a quality more visible in CMA's collection of his print work than in the paintings on view), Goya is an artist whose mental illness and history of hallucinations does get discussed as a contributing factor to his subject matter.

Goya's personal journey into disability began with a prolonged illness in 1792. This caused temporary blindness and permanent total hearing loss. It's reported that his hallucinations and melancholia also began with this illness. Thereafter, his work became increasingly divided between art made for his professional duties—including portraiture, of which Don Juan Antonio Cuervo (1819) and St. Ambrose (c1796-1799) are examples—and personal work that explored his new insights into society and the experience of his disability. For the next forty-odd years, he used sign language to communicate, became increasingly comfortable in expressing his new visual differences in paint, and integrated his hallucinatory experiences into his artwork.

Today, Goya is best known for the unique expressivity of his work, the distorted emotional figures that emerged only after he lost his hearing, and the frequently fantastic themes that accompanied his mental illness. These on-view portraits may not be his most personal work, but it still captures his hallmark way of seeing the human figure and expressing emotion through paint. It was a style of painting (and a form of seeing) that many abled artists would attempt to emulate, but none would fully reproduce.

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BRITISH PAINTING & DECORATIVE ARTS, ROOM 203A

William Blake (1757–1827)

Lifelong hallucinations, chronic illness

In addition to a chronic gut disorder, Blake also experienced audio-visual hallucinations that he celebrated as a direct experience of the spiritual realm. Blake is one of few artists in this tour whose work—such as the 1799 tempera-on-canvas *St. Matthew*—is routinely discussed in the context of his disability. The ArtLens description notes that, “like St. Matthew, William Blake reported having visions of angels throughout his life.” Blake is a uniquely significant figure in disability aesthetics because he actively discussed his disabilities in his work while arguing for a new social conception of disability.

His work only grew stronger the sicker he became, and his most influential visual work (*The Divine Comedy*) was done on his deathbed. The CMA's collection (available online) also includes prints from his *Book of Job*, a fierce apology for the moral purity, and perhaps even the moral superiority, of those suffering from illness or ill-fate.

Joseph Mallord William Turner (1775–1851)

Cataracts, Parkinson's, likely neurodivergence

J. M. W. Turner's Parkinson's-related hand tremors began to significantly affect his working style by 1835, the same year he painted *The Burning of the Houses of Lords and Commons*. His disabled years are sometimes referred to as “late in his life,” but this era represents a third of his career and includes the increasingly-abstracted works that are his most significant contribution to modern and contemporary art.



St. Matthew, 1799. William Blake (British, 1757-1827). Tempera on canvas; overall: 38.5 x 26.5 cm (15 3/16 x 10 7/16 in.). The Cleveland Museum of Art, Mr. and Mrs. William H. Marlatt Fund 2017.4

In addition to experiencing progressive physical challenges, Turner's later career was also impacted by two decades of slowly changing vision due to cataracts. During this period, his handling of paint became less tight and more expressive, and his work showed changes in approach to refracted light, focal distances, and detail-versus-abstraction. The paintings in this room represent a contrast between an early stage of his development (*Mountain Landscape, Bonneville, Savoy*, c1802) and a middle stage as his disability was just beginning.

Scholars have discussed how his cataracts would have served to create both fog and a dazzle of refracted light in the center of his vision, while preserving some details around the edges. This is precisely the common pattern in Turner's large paintings during that time, suggesting that he was not embracing abstraction but was continuing to faithfully paint what he saw.

But Turner was also creating prints and watercolors that (while showing more abstraction than his earliest work) were considerably more detailed than his paintings with less visual distortion. Consider the 1845 *Flüelen*, from the Lake of Lucerne, in CMA's collection online. Clearly, he was capable of recognizing and



Portland Vase, c.1790. Josiah Wedgwood (British, 1730–1795). Jasper ware with applied decoration; overall: 26.4 x 17.8 cm (10 3/8 x 7 in.). The Cleveland Museum of Art, Gift of Mrs. L. E. Holden 1918.823

adjusting for the changes in his vision—he was not being forced into abstraction by his inability to see.

Turner (like many of the Parisian Impressionists) is choosing to portray his experienced and observed reality, knowing that the only way to do so is to create something that others will view as abstracted. He chose to tell the truth about his individual vision of the world rather than try to conform his painting to able-bodied expectations of what the world should look like. And in painting with such realism, Turner created groundbreaking work that future generations of young abstractionists would struggle to recreate (and usually fail, due to their lack of disabled experiences).

In addition to Parkinson's and vision-related disabilities, Turner is likely to have had an undiagnosed mental illness or neurodiversity (neither schizophrenia nor autism were defined until the twentieth century), based on contemporary reports of his intensely eccentric and reclusive behavior, particularly in combination with the fact that his mother died in a mental institution.

AMERICAN & BRITISH DECORATIVE ARTS, ROOM 203B

Josiah Wedgwood (1730–1795)

Mobility impaired, amputee

The child of a potter, Wedgwood was disabled since childhood, unable to fully use his right leg (which would eventually be amputated, prior to the creation of Portland Vase, c1790).

Unable to kick the potter's wheel, he focused on both developing his design skills and devising ways to use assistants and other adaptations for his wheel. Perhaps it was this difficulty that encouraged his research into the industrialization of ceramics, for he eventually created the first true pottery factory. He went on to become the first mass-producing ceramics artist, also recognized as the father of modern marketing strategies. He invented multiple unique ceramics techniques including basalt and glazes that imitate jasper and other stone.

Fun Fact: Wedgwood was a prominent abolitionist and the grandfather of Charles Darwin.

AMERICAN LANDSCAPE, ROOM 206

Fitz Henry Lane (1804–1865)

Lifelong paralysis of the legs

Lane's stunning landscapes exist, in large part, courtesy of his disability. He came from a working-class family of sailmakers, and he likely would have followed in his father's footsteps had he not been disabled. Instead, he spent his childhood in self-instruction of art. Unlike his abled peers from wealthier families, he could not study painting in Europe and instead trained with lithographers in America. This brand of lithography is particularly detail-oriented, and that precision persists in paintings such as *Harbor of Boston*, with the *City in the Distance* (c1846–1847).

Robert S. Duncanson (1821–1872)

Mental illness

Duncanson was a self-taught artist. The son of slaves, he lived as a free Black man in antebellum Ohio, and gathered around him one of the country's first thriving Black artistic communities. He was one of the first Black American painters to receive international acclaim—heralded as one of the best landscape artists in the West—and to be welcomed into elite circles in London and abroad. It is unknown when his mental illness first manifested, as he'd been described as obsessive or temperamental early in his career. What is certain is that in his late 40s he began to make claims that he was possessed by a master painter who was creating work through him. At age 51, just four years after painting *Vale of Kashmir* (1867) shown here, he had a severe seizure while hanging a show, and his family had him committed to Michigan State Retreat. Shortly thereafter, the doctors claimed that his behavior was too radical to receive visitors, and refused to let his family come to check on his condition. Three months later he was dead, of "unknown causes."

The issue of disability justice is particularly pressing for disabled people of color. At our current moment in history there is much discussion about the way in which contemporary medical and legal systems engage in systematic violence against Black disabled and mentally ill people. Duncanson's work has been reevaluated for its historical significance in a post-Civil-Rights era and is now seen as both groundbreaking and aspirational. Likewise, it needs to be seen in light of the threats and challenges faced by disabled

people of color, particularly in regards to how their treatment may differ from that of their white peers, even among artists with the same diagnosis. Today Duncanson's skillful and sometimes prophetic images remain as a testament to his resilience, and a reminder of the fragility of freedom.

AMERICAN REALISM, ROOM 207



The Race Track (Death on a Pale Horse), c. 1896-1908. Albert Pinkham Ryder (American, 1847-1917). Oil on canvas; framed: 84.5 x 102 x 6.5 cm (33 1/4 x 40 3/16 x 2 9/16 in.); unframed: 70.5 x 90 cm (27 3/4 x 35 7/16 in.). The Cleveland Museum of Art, Purchase from the J. H. Wade Fund 1928.8

Albert Pinkham Ryder (1847-1817)

Chronic illness, neurodivergence (possibly autism)

Ryder spent the majority of his life seeking help for a chronic illness (involving arthritic symptoms, insomnia, and extreme fatigue). This unknown disorder would eventually prove fatal, despite multiple doctors wrongly attributing it to neuroasthenia (a mental illness diagnosis which, like hysteria, is no longer in use). His actual psychological condition was likely a form of autism, based on modern analysis, but accompanied by physical comorbidities that remain unknown due to their attribution to his psychological state. An unfinished letter in 1897 perfectly encapsulates the struggle that so many people with both mental and physical illness face when trying to elucidate symptoms to doctors or peers: "If/when I get cured I could only learn to have language so as not to be continually misunderstood...I am still quite weak in the head."

Ryder's creative use of material reflected his neurodiversity in the repetitive labor of their creation. (He worked on the same pieces for years, slowly adding layers.) His unusual use of non-archival materials created dramatic effects in the short term, but the images were fated to lose their color and depth as the materials aged. There's no evidence that this breakdown of non-archival materials was a conceptual choice (in his later years, Ryder tried desperately to repair the decaying work), but there

is a beautifully poetic parallel between the artist and his work, both proving impossible to restore. This poetry is particularly vivid in the work on display here, The Race Track (Death on a Pale Horse, c.1896-1908), which was created during a period when Ryder was frantically considering more and more extreme cures, ranging from pseudo-medical chicanery to the more sensible strategy of traveling in search of better climates, literally trying to outrace his death.

William Sidney Mount (1807-1868)

Chronic illness

Mount lived most of his life with what is vaguely described as "ill health." This illness interrupted his training with the portrait painter Henry Inman, though he later described this departure as a desire to develop his own original style. Both are likely true, as most disabled and chronically ill artists find that they need unique adaptations to their painting styles.

William Michael Harnett (1848-1892)

Rheumatism, kidney disease

Harnett was in and out of hospitals throughout his life with chronic and progressive rheumatic and kidney diseases that caused pain and joint issues. In the later half of his career, his painting speed reduced. This is commonly attributed to progression of the medical conditions that would eventually prove fatal. However, his later work had more complex and ambitious compositions that likely took longer to create. Some rheumatic painters adapt to their disability by embracing rougher brushwork, but Harnett took the opposite route, as is visible in *Memento Mori*, "To This Favour" (1879). Unable to trust his hands with reliably masterful brushwork, he avoided impasto and bravura techniques in favor of a glossy surface, free of visible brushwork. Oils are forgiving in that way—if a hand trembles and a stroke goes wrong, they can be corrected or reworked, making brushmark-free painting more accessible than methods which rely on precise control. Yet this smoothness isn't just an obvious adaptation, it's also a conscious decision to embrace what might now be called hyperrealism—a bravura of observation and rendering rather than of brushwork. This may have put him at odds with dominant art tastes of the time, both separating him from the Academies (due to his interest in the mundane) and from the avant-garde Impressionists who embraced such visible handwork. Nonetheless, his work is a stunning precursor to the Postmodern interest in banal objects (providing it with a tangible link to older still life) and foreshadows the arrival of photorealism a hundred years later.

IMPRESSIONISM, ROOM 222

We've reached an art movement where the aesthetic was shaped by disability. Significant (and generally progressive) vision impairments were fundamental to the nature of the Impressionists' work and the majority of its founders were disabled:



Mount Sainte-Victoire, c. 1904. Paul Cézanne (French, 1839-1906). Oil on fabric; framed: 87.5 x 106.5 x 7 cm (34 7/16 x 41 15/16 x 2 3/4 in.); unframed: 72.2 x 92.4 cm (28 7/16 x 36 3/8 in.). The Cleveland Museum of Art, Bequest of Leonard C. Hanna, Jr. 1958.21

Paul Cézanne (1839-1906)

Myopia, color-blindness, retinopathy, "visual disturbances," diabetes

Claude Monet (1840-1926)

Myopia, disabling cataracts, mental illness

Edgar Degas (1834-1917)

Progressive blindness, likely retinopathy

Camille Pissarro (1830-1903)

Early myopia, later chronic eye disorders

Pierre-Auguste Renoir (1841-1919)

Myopia (non-disabling), rheumatoid arthritis, wheelchair user

Impressionism differs from the surrounding art environment in how it deals with light and abstraction, prioritizing the scattering, movement, blurs, and colors of light over accurate details in rendering. As the movement progressed, the more the work portrayed the world in terms of ever-moving light rather than concrete matter, and this evolution runs parallel to increased loss of visual acuity among the artists. Looking at art here in Room 222:

Cézanne's *Mount Sainte-Victoire* (c1904) makes well-studied use of color theory at a time when the artist was increasingly color blind and experiencing "cerebral disturbances" to his vision. Cézanne had lifelong myopia which he elected not to treat for the sake of preserving his unique personal vision style; he's said to have fiercely rejected corrective lenses with the words "take away those vulgar things!"

Monet's *Water Lilies* (Agapanthus, c1915-1926) was painted well after his perception of light was further altered by cataracts in addition to his pre-existing myopia. (By today's diagnostic standards, he was likely legally blind when he painted this work.)

Degas had long been blind in one eye and he slowly lost most sight in his other eye as well. His works here (such as *Frieze of Dancers* (c.1895) show various points in that trajectory. In the end, he had to abandon painting for the more tactile art of sculpture, as seen in the work *Dancer Looking at the Sole of Her Right Foot* (1896-1897).

Pissarro and Renoir were both reportedly myopic throughout their life [though not disabled in this way at the time their works here—Pissarro's *Edge of the Woods Near L'Hermitage, Pontoise* (1879) and Renoir's *Romaine Lacaux* (1864) and *The Apple Seller* (c. 1890)—were painted]. Renoir's later work was done from a wheelchair, but he would never go blind. Pissarro, on the other hand, would spend his last fifteen years with a severe chronic eye condition, for which he refused surgery. (Sadly, fellow vision-impaired Impressionist Mary Cassatt did undergo such risky surgeries and was left without even minimal light perception).

The innovations of this movement are by no means merely ineptitude caused by poor sight. Contemporary reviews of their early shows mocked the work as the result of poor eyesight, but later writers wisely dismissed this accusation. Richard Kendall wrote, "Impressionist pictures cannot be seen as facsimiles of myopic vision [because] the element of artistic selection, of discrimination and manipulation, always determined the pictures' final appearance." These artists did not "blindly" recreate visual impairments—rather, they had access to alternative ways of seeing which contributed to a new philosophy.

It should never be assumed that low-vision painters mechanically paint their vision loss in the way that a broken camera takes out-of-focus photos. It's popular to suggest that Monet's increasingly dark and soft-focus garden landscapes were indicative of his increased vision loss, and that the renewed brightness of his paintings post-surgery was a direct result of restored sight. In terms of a working timeline, this is true and deserves comment—but this can be understood as correlation, not causation.

Degas once said, "I am convinced that these differences in vision are of no importance. One sees as one wishes to see. [All seeing] is false; and it is that falsity that constitutes art." He spoke as a painter who was already mostly blind, unable to work outdoors due to visual disturbances, and who relied on careful planning in pursuit of his composition—choices made because he understood the tension between vision constructed with the mind and vision perceived by the eye.

Low-vision/blind artists have a wide range of adaptive techniques that allow them to interrogate and control what they perceive and how they choose or manage color and detail in their paint. It would be willful ignorance to assume that Monet did not remember the color of water or did not realize when he was putting red on the canvas instead of blue—he surely knew what colors he was applying (as did Cézanne when he created landscapes after becoming largely color blind). Monet's change in palette from blue to red should be understood as expression. Likewise, while his cataracts may have caused the water lilies in his



Romaine Lacaux, 1864. Pierre-Auguste Renoir (French, 1841-1919). Oil on fabric; framed: 106.7 x 89.2 x 8.9 cm (42 x 35 1/8 x 3 1/2 in.); unframed: 81.3 x 65 cm (32 x 25 9/16 in.). The Cleveland Museum of Art, Gift of the Hanna Fund 1942.1065

garden to refract light and to glow as they do on this canvas, he had the choice to either correct for that refraction or embrace it.

Like Turner's embrace of cataractic light, the Impressionists should not be mistaken for abled painters choosing radical style shifts out of pure rebellion against artistic history. This is a choice to embrace and share their own authentic, disabled experiences.

To quote Degas one last time: "Drawing isn't a matter of what you see, it's a question of what you can make other people see." What the Impressionists chose to make others see was a simulation of myopia and partial blindness that was easily recognizable as such, but is neither reducible to its medical cause nor easily reproduced by those who lack it (despite generations of art teachers suggesting "squinting" as a way for students to access their inner Monet).

POST-IMPRESSIONISM, ROOM 222

Vincent van Gogh (1853–1890)

Chronic physical and mental illness, seizure disorder

Van Gogh's mental illness is widely discussed in terms of his creative output, so here we'll mostly bring attention to his less-discussed physical disability.

Van Gogh had chronic issues with cough, fatigue, and an undiagnosed condition of "ill health." While in Paris, he'd been

active in the contemporary art scene, joining Gauguin's circle in their rejection of both realistic academic art and soft-focus Impressionism. Who knows how different his legacy (or mental health) might have been if he'd been able to remain among them? Following medical advice for his health problems, he moved to Arles in search of cleaner air. Neither his hopes for healing nor an artist colony there would ever fully materialize.

Van Gogh convinced Gauguin, by then an intimate friend, to accompany him to Arles. They lived together for over two months, during which the profoundly beautiful scenery and intensity of their creative relationship gave both of them creative breakthroughs (and arguably led to a case of shared syphilis). However, Gauguin left after a fight between the two culminated in van Gogh losing part of an ear. (Thereafter, Gauguin would continue to pursue his new visions of nature in a more tropical setting.)

Van Gogh's mental and physical health continued to deteriorate. In the absence of his friends, and progressively trapped in a series of asylums and hostile rural areas, his social and physical isolation led to a continual worsening of his pre-existing psychiatric conditions. Yet that isolation allowed his work to mutate and develop in ways that were not overly-influenced by his contemporaries. He stands as an utterly unique voice in the era because he was, at this point in his life, utterly alone. Despite this profound loneliness, his work is full of vibrant color, exuberant paint work, and a sense that both color and the world itself is seething with a meaning only he knows.

Odilon Redon (1840–1916)

Epilepsy

Redon's childhood was spent in complete isolation at the family's country estate due to the social stigma associated with epilepsy. He describes these seizures in his autobiography as "very disquieting moments of loss of consciousness." His public autobiography does not speak of seizures in his adulthood—but after such a childhood, he'd have incentive to remain closeted.

His work maintained a unique interest in this idea of the mind's absence from the body and a deep affinity for the description of hallucinatory states; for example, *Orpheus* (c1903-1910, not on view, but in the CMA's collection) refers to a mythological artist who journeys into the underworld and returns, showing only a disconnected head and a lyre. As the CMA writes about *Symbolic Head* (c1890, on view), "In these images, the separation of the head from the body symbolizes the spirit released from the material world. It also suggests a metaphor for abandoning physical reality for the inner realm of dreams, fantasy, and poetic reverie." It's only a small step to suggest that the separation of the spirit and body that Redon obsessively portrays is not only metaphorical but also a reference to his own lived experience.

As a classically-educated man, Redon would have known that in ancient works epilepsy was referred to as "the sacred disease" due to the belief that epileptics communed with the divine in their



Symbolic Head, c. 1890. Odilon Redon (French, 1840-1916). Oil on paper mounted on canvas; framed: 69 x 54.5 x 7.5 cm (27 3/16 x 21 7/16 x 2 15/16 in.); unframed: 53.3 x 38 cm (21 x 14 15/16 in.). The Cleveland Museum of Art, Gift of the Mildred Andrews Fund 1988.91

seizures. A similar sense of communication with the supernatural is present in his work. (Modern medical literature notes it's not uncommon for seizures to be experienced with hallucinations or a heightened sense of spiritual import that may persist for several days post-seizure.)

Like Goya, to whom Redon often turned as an inspiration and historical kindred spirit, his paintings differ significantly from those of his contemporaries within the same movement in terms of their dark and often spiritual nature. A common thread runs through the two: both are attempting to paint that which they have experienced and yet which cannot be entirely shared with those (un)fortunate enough not to have experienced a disruption of their realities.

Giovanni Segantini (1858-1899)

Chronic illness, likely mental illness (bipolar or anxiety)

After his mother's death, young Segantini first lived with an impoverished family member, and then on the streets, before being sent to a "reformatory" workhouse. Eventually, his brother would claim him, and a year later (still unable to read or write)

he would start art school. He was described as a "frail" child—and though it's unclear how much of that was due to extreme poverty, this chronic ill health continued into his better-fed adulthood. (Segantini's irregular childhood also left him without official citizenship in any country, at times restricting his ability to travel—his moves to study or exhibit in Italy, France, and Switzerland were all illegal migrations.)

His history lacks a singular diagnosis, though it's clear that he continued experiencing disability. Modern research suggests that childhood trauma and abuse may lead to idiopathic chronic poor health, which is a potential fit. These difficulties may also have contributed to mental health issues, as he was widely described as neurotic.

Despite these difficulties, his work is famous for its spiritual luminosity. Both his earlier landscapes and his later symbolist work show rural nature (particularly that of the Alps) as a translucent, divine force. Describing *Pine Tree* (c.1897), the CMA suggests "the artist may have intended that the bent, twisted tree, struggling for survival against alpine storms, is a metaphor for human perseverance." In line with Segantini's symbolist leanings, one must consider not only that the tree is struggling to survive in poor, literally incomplete (unpainted) soil, but also that it has been physically bent and damaged by the process. As such, it is a fascinating, albeit esoteric, symbol for Segantini's own life, as well as for the wider intersecting struggles people face based on economic class, disability, and citizenship rights.

AMERICAN GILDED AGE & REALISM, ROOM 208

George E. Ohr (1857–1918)

Mental illness

Ohr self-identified as mad, happily accepting his designation as "The Mad Potter of Biloxi." Neither his family nor neighbors disagreed. Among his eccentricities was an unwavering faith in his own work, even when all the contemporary evidence suggested failure. Ohr was convinced that his work would one day be priceless. Despite seldom making sales, he confidently billed himself on signs as "Unequaled unrivaled—undisputed—GREATEST ARTPOTTER ON THE EARTH." When he retired at age 52, he claimed never to have sold a single pot, though this is likely an exaggeration. It is true, however, that when the studio closed he left around 7,000 unique art pots carefully crated up in a garage.

Ohr seems to have been sometimes aware of the disconnect between his delusions of grandeur and the failure of his career. He always acknowledged his madness, but only rarely would he admit to the chance that he might be mistaken about the work's value, which he insisted must be worth its weight in gold. Unfortunately, he wouldn't live to see the era in which that prophecy came true.

For an untrained eye today, George Ohr's work such as his stoneware Vase (c. 1900) may not seem revolutionary. In this post-industrial era, the use of metallic and brilliantly colored glazes is common enough, and the flowering, irregular and



Vase, c. 1900. George E. Ohr (American, 1857–1918). Stoneware; overall: 16.3 x 13 cm (6 7/16 x 5 1/8 in.). The Cleveland Museum of Art, In memory of Hattie M. Horvitz from her sons Harry, Leonard, and Bill 1984.183

almost-organic shapes seem unsurprising a century later. But their uniqueness lies in their timeline: he was an obscure potter from a small American town, disconnected from any shared artistic movement—and yet his work foretold the arrival of abstract expressionism a full generation early. When the sealed crates were rediscovered by an art investor, art historians were shocked to see how the energetic, emotional abstraction of Modernism had already manifested once before, unheralded and decades early in a tiny town in Mississippi. Today, he is indeed generally recognized as the most groundbreaking art potter of his time.

Not all delusions are prophecies, of course. Many “mad” artists have died in obscurity and their work never rediscovered in the way that Ohr’s or Van Gogh’s has been. Nonetheless, in a tour of the history of how disability interacts with creativity and with art history, there is something mythically satisfying about this story. Ohr claimed to be “the apostle of individuality”—and this fierce belief gave him the strength to create such unprecedented work, to labor for years without any outside affirmation or recognition, and in that labor to make his visions a reality.

Maurice Prendergast (1858–1925)

Deaf

Prendergast trained among the Impressionists and their successors in Paris, returning to America with that knowledge. Earning a living through his framing shop, he continued

producing small paintings and prints. In the 1890s, he began to experience hearing loss; he was entirely deaf by 1907. At that point in Deaf history, sign language was actively repressed and late-deafened individuals were unlikely to learn it or be connected to a larger Deaf community. This accounts, in part, for Prendergast’s reported reclusiveness and social isolation in the second half of his career. Despite communication barriers and isolation, he was an active part of the post-Impressionist movement and worked closely with William Glackens.

In 1914, he moved with his brother to New York City. There his paintings received some acclaim, and he began to create larger and more ambitious work, such as *On the Beach, No. 3* (c.1915–1918), showing here. In his final years, he suffered from generalized ill health and circulation issues, but continued to paint until the end.

An interesting element in Prendergast’s work is that he rarely includes faces in his paintings. The images are lively and joyful arrangements, not in the least melancholic—but there is a degree of alienation between the artist and his figures.

19TH CENTURY EUROPEAN, ROOM 219

Arnold Böcklin (1827–1901)

Chronic illness/fatigue, rheumatism, depression

Böcklin’s progressive illness caused chronic pain and reduced mobility, which contributed to suicidal bouts of depression. *Ruin by the Sea* (1881), showing here, speaks to this experience.

Though his early works were often landscapes, at this point in his career Böcklin was working as a symbolist (whose work was explicitly metaphorical or mythological). *Ruin by the Sea* may seem to revisit his landscape period, but it was painted while he was working on six versions of his symbolist masterpiece *Isle of the Dead* (1880–1886, five extant versions held in New York, Basel, Berlin, Leipzig and St. Petersburg). The ecosystem of that work bears a striking similarity to Cleveland’s painting, with similar cypress trees and towering shorelines with ruined architecture. If the two images are not meant as alternative perspectives of the same imagined landscape, they are at least created from the same wellspring.

In 1880, Böcklin fell into suicidal depression as he was finishing the first *Isle of the Dead* commission. His grief had physical causes: In addition to prior health issues, he was no longer able to hold a brush without excruciating pain. Medical treatments had proven ineffective and also weakened his heart. He was uncertain whether he desired to continue working—or living—after this last masterpiece. His wife suggested a vacation to the healing climate of the Mediterranean, and he journeyed to the *Isle of Ischia* (which bears a resemblance to the created landscapes of these paintings). “You will see me again in Florence either healthy or not at all,” he warned his wife. Though he would not find healing there, he did perhaps find renewed inspiration; upon his return, he completed *Ruin by the Sea* and went on to paint not only several more versions of *Isle of the Dead*, but also another sister composition,



Ruin by the Sea, 1881. Arnold Böcklin (Swiss, 1827-1901). Oil on fabric; framed: 132.1 x 102.9 x 8.3 cm (52 x 40 1/2 x 3 1/4 in.); unframed: 111 x 82 cm (43 11/16 x 32 5/16 in.). The Cleveland Museum of Art, Mr. and Mrs. William H. Marlatt Fund 1979.57

The Isle of Life (1888, Kunstmuseum Basel). He would paint for another two decades before dying of tuberculosis (which often claims those with weakened immune systems).

EUROPEAN SCULPTURE, ROOM 218

Pierre-Auguste Renoir (1841-1919)

Severe rheumatoid arthritis, wheelchair user

This relief sculpture, *The Judgement of Paris* (1914), was completed at a time when Renoir's hand and legs were severely crippled by arthritis. In order to complete the physically-demanding work of bronze casting, he collaborated with able-bodied artist Ricard Guinó. Based on Renoir's significant disability, it's likely that Renoir developed the drawings and plans, while Guinó did the clay moldings and oversaw casting.

Renoir continued painting for 25 years as his disability progressed. He invented adaptive solutions to enable himself to continue working. For instance, he would wrap his hand tightly with bandages then have a studio assistant slide the desired brushes into his grip. He also commissioned the invention of an easel with wheels and a positionable palette holder, such that (with the aid of an assistant) he could work on any part of a

painting without standing or moving.

Renoir's later work, including this sculpture, highlight the significance (and validity) of access to medical aides, studio assistants, and creative collaboration in the work of physically disabled artists.

(Two Renoir paintings that pre-date his disability are on view in Room 222.)

Auguste Rodin (1840-1917)

Learning disability, extreme myopia

Rodin's entry into art was a direct result of difficulties in education. His academic development was so delayed that by age 14 he was still learning basic reading and writing (and struggling with math); he'd been labelled an "idiot" by his family. This was before our current understanding of developmental delays or learning disabilities, but it's widely accepted today that the root cause was dyslexia. (Alternate explanations include an attention deficit disorder or autism, either one of which might have contributed to his obsessive interest in art.) Luckily for the world, his parents decided to embrace his interests and sent him to an arts trade school for three years. After his applications to higher arts education were repeatedly rejected, he worked as a craftsman for many years while continuing his sculptural training on and off with various mentors. There is a sort of delicious irony in the fact that reference to Rodin's sculpture *The Thinker* (at the CMA's SE South Entrance) is often used in popular culture to celebrate academic achievement, when it owes its creation to a boy's inability to read.

Rodin's tactile working style and interest in surface may have also been influenced by his extreme myopia (nearsightedness). This was at least the opinion of author Rainer Maria Rilke, who lived with Rodin for some time and wrote, "His myopia was destined to have the most vital influence on his art."

20TH CENTURY AVANT-GARDE, ROOM 223

Pablo Picasso (1881-1973)

Dyslexic, likely mental illness

Picasso was diagnosed at a young age with "reading blindness"—the medical precursor to dyslexia—and had a lifelong difficulty with reading. Historians also speculate he may have had depression, bipolar disorder, or schizophrenia based on his biography and how the changes in his working style parallel the visual changes seen in the work of diagnosed schizophrenics.

Picasso's style evolved into a signature abstraction that often involved portraying subjects from multiple angles/moments in time simultaneously, such as in *Bottle, Glass, Fork* (1911-1912). The CMA describes it as expressing the "anxiety and uncertainty of the spirit of the modern age," but it also reflects a uniquely dyslexic way of seeing. It's a common misunderstanding that dyslexia is only the reversing of letters or words. Many dyslexics also see words/letters and shapes duplicated and partially overlapping, much as Picasso's marks overlap, rotate, and reverse in



The Thinker, 1880–1881. Auguste Rodin (French, 1840–1917). Bronze; overall: 182.9 x 98.4 x 142.2 cm (72 x 38 3/4 x 56 in.). The Cleveland Museum of Art, Gift of Ralph King 1917.42

the portrayal of this still life. With dyslexia, lines and spaces may appear to intersect and jumble—profoundly impacting an artist's understanding of how mark-making can and should work.

The use of partial or ambiguous letters in his work is a trait he shares with another dyslexic painter, Robert Rauschenberg (Room 229A).

GERMAN EXPRESSIONISM & SURREALISM, ROOM 225

Giorgio de Chirico (1888–1978)

Chronic physical illness, neurodivergence with hallucinations

In addition to having a chronic gut-related illness (potentially Crohn's or IBS), de Chirico had some form of neurodiversity accompanied by hallucinations. Scholars are split on whether this may have been epilepsy or another condition. Chirico's work was highly influential to other surrealists, in part, because of the way that unearthly subject matter appeared to him as concrete (whereas those without such direct experience of the unreal might struggle to visualize it). However, this popularity is itself responsible for the complicated attribution of the painting here: *Metaphysical Interior* (c1917–1939).

The first exhibit to show this piece now appears to have never taken place. Art historians are divided on the proper attribution of this painting; although it is signed "Chirico," there are claims that

it's a forgery by another surrealist, Max Ernst (who, in addition to being famous in his own right, is known to have made other tributes to/forgeries of de Chirico's work), or potentially by Óscar Domínguez.

ABSTRACT EXPRESSIONISM, ROOM 227

Jackson Pollock (1912–1956)

Diagnosed bipolar

Pollock's status as a bipolar artist is relatively well-known and frequently discussed in relationship to his biography. However, one particular element of his mature style—as shown here in *Number 5, 1950* (1950)—bears a special relevance to disability as it was developed as part of his art therapy treatment.

In the 1940s, Pollock was in therapy with Dr. J. Henderson, a Jungian psychologist who encouraged art as a form of self-discovery. Pollock's early drawings contained obvious representational elements. As his therapy increasingly utilized Janusian theory, which teaches the possibility of holding multiple opposite ideas simultaneously while valuing each as equally true. Using this approach in his personal life increased Pollock's daily functionality while honoring his mental illness. It also led to an artistic breakthrough. The sketches for his first true abstract expressionist work were created for his therapy sessions. Even the idea of a work being both truly abstract and a meaningful expression is an homage to the idea of dual, coexisting truths—an idea that springs directly from psychology used in Pollock's treatment.

CONTEMPORARY, ROOM 229A

Robert Rauschenberg (1925–2008)

Dyslexia

Rauschenberg's work and his discussion thereof present an early example of what is now called disability poetics. He was highly educated about his own disability and regularly brought up its significance to his work. He used this disability to his advantage in his studio practice, and his work both expressed the unique experiences he had as a dyslexic gay man and also dealt with the nuances of his disability in a metaphoric and transformative way. The work here, *Gloria* (1956), is an excellent example of that practice.

This work is typical of the way Rauschenberg plays with directionality. His texts are often ambiguous: scrambled, rotated, inverted, duplicated, mirrored, overlapped, or otherwise obscured. It's possible to read most of his text-based work, but effort is required—and that effort is part of the point. Dyslexia was an identity he embraced, both for the innovative way it allowed him to see and for its positive impact on his work. In his own words: "Probably the only reason I'm a painter is because I couldn't read... [being] dyslexic, I already see things backwards! You see in printmaking everything comes out backwards, so printing is an absolute natural for me."

Andy Warhol (1928–1987)

Childhood chronic illness, neurodivergence

As a child, Warhol was affected by Sydenham's chorea (historically called St. Vitus' Dance), a chronic illness causing minor seizures and involuntary rapid movements of the hands, feet, and face. While on bedrest, he became obsessed with drawing as a form of expression.

Childhood chorea left lifelong traces, including recurrent spasms, premature balding, and patchwork variations in skin color. Warhol's signature appearance—silver wig and pale makeup—was a direct adaptation to this disability. As an adult, his behavior was marked by clear neurodivergence; chorea is linked to traits from the obsessive-compulsive and autistic spectrums, but it's impossible to say whether Warhol's neurodivergence was inborn or acquired.

Either way, he was inarguably dyslexic and had great difficulty in writing and reading without aid, whether from ghostwriters or technology. Some scholars have suggested that his neurodivergence was autism, due to his aversion to being touched, extreme commitment to routine, communication difficulties, face-blindness, and "obsession with the uniformity of consumer goods." His obsessive collections of items overflowed his home and often featured repetition (such as his twenty cats named "Sam").

Much of Warhol's work can be understood in the context of his disability. The famous Marilyn x 100 (1962), featured here, may break with art historical tradition but is in line with neurodivergent traditions of repetition and routine—repeating the same drawing or figure until one has exhausted it. Warhol's Mick Jagger (1975, viewable online) reflects meaningfully on ways of dyslexic seeing: the overlapping, repeated forms don't perfectly align yet are to be understood as a single figure. The often-jagged line work also shows continued motor skill challenges, to which he publicly attributed the origin of his integration of printing with painting.

Like many disabled people (especially those of us who are also queer), Warhol's experiences with bias in the medical profession left him with an intense mistrust and fear of doctors. His unwillingness to get medical attention led to delayed treatment for his gallbladder issues until emergency surgery was required. The surgery itself was successful, but his fears proved well founded—he died in the hospital shortly thereafter as the victim of medical malpractice (for which the hospital settled out of court).

CONTEMPORARY, ROOM 229B

Agnes Martin (1912–2004)

Schizophrenia, obsessive-compulsive disorder

This is a good place to end our tour not only because we've reached the contemporary room, but also because of Martin's own story and the way that closeting and privacy interacted with fame in her life. Martin was diagnosed as schizophrenic and had obsessive-compulsive disorder. She was also a lesbian, and reached fame at a time when that too was listed as a mental illness. Before moving to New York City and making connections

with the Abstract Expressionist community, she'd painted for years in obscurity (a fate not uncommon for disabled queer artists). Yet once there, she became one of the only financially successful women within either Abstract Expressionism or Minimalist painting. The work shown here, *The City* (1966), isn't exactly that of an outsider artist—she reached fame by working as a canny professional within the fine art scene of NYC. Part of this professionalism was an instinct to remain intensely private about her diagnosis and sexual orientation, knowing that public knowledge of either could be a threat. It wasn't until she died in 2004 that the secrets about her lifelong mental illness began to emerge.

CMA describes her gridded paint as "purified of all nonessential elements." That purity is not just abstraction or expression, though. It's also part of a self-ordering process. Many schizophrenics talk about using repetitive or clearly defined, active behaviors (such as drumming, exercising...or painting) as a way to create order amongst disordered thoughts. Martin's grids and meticulously-marked patterns are in clear dialog with the work of her modernist peers, but is in equally-clear dialog with the drawings of contemporary untrained artists with OCD and schizophrenia. These are not only a "minimalist vocabulary" but also a way to embrace her obsession and use it to create external order and internal peace. The grids are almost alchemy, a shape or action to transform chaos to stillness. It would be a mistake to confuse her craftsmanship with simple psychosis, however. She is making a conscious choice, maybe even a dangerous choice, to share these intimate internal landscapes with a neurotypical public. In doing so, she gives the audience a profound gift: the ability to see this alchemy at work and maybe even inhabit its stillness. In this respect, the CMA description is particularly apt: "Within these limited compositional elements, Martin achieves a quiet, private poetry."

Here we end the tour, in silent consideration.

As you leave the galleries, do not assume that artists not listed here are necessarily able-bodied or neurotypical. Disability has often been stigmatized as a weakness, even though (as this tour has shown) it has often been a paradoxical source of creative inspiration and energy for artists. ■

This guide explores disability aesthetics through the Cleveland Museum of Art. Take this tour in person or virtually using the ArtLens app—or make your museum visit interactive with the ArtLens experience. Search the tours in ArtLens for "CAN Disability Aesthetics Tour."

This is the third article in a series of four about disability and art in Cleveland, made possible by a generous grant from the Ohio Arts Council ADAP program. If you are—or want to recommend—a Cleveland-area artist identifying as disabled (physically or mentally), d/Deaf, blind/low-vision, or neurodivergent, please get in touch with us! CripplepunkArt@gmail.com.

BALANCING ACT

Geri Unger Leads the Morgan Forward

by Michael Gill

Geri Unger is not an artist, and doesn't plan to become one. In that sense she is not the kind of person you'd expect to find at the helm of an organization in the media-specific realm occupied by the Morgan Art of Papermaking Conservatory. Most of the people running places like that came to the job through the art form. Nonetheless, with unanimous support of a search committee that took applications from around the country and worked for six months, Unger was hired to succeed Leonard Young, who served as interim executive director since 2017. She started in August.

"We interviewed people who are artists," says board president Maggie Denk-Leigh. "But we are at a moment where we are trying to push a relatively young organization to a more mature level, and that comes with establishing a different position, understanding strategic planning, understanding the scope of fundraising, support for programming, and also being able to balance our mission with our ambition. She had the ability to see where we are and understand the potential."

And in those ways, Unger is exactly the kind of person you'd expect to find in that role. She is deeply experienced in the leadership of nonprofit organizations, including fundraising, personnel management, and the combination of vision and analysis that's built into the strategic planning process, which she has also been through. She has held jobs around the country and around the world, including recently as executive director of the Society for Conservation Biology in Washington, DC, and just before that as director of Education and Research at the Cleveland Botanical Gardens. She's easy to talk to. She has two adult children.

The Morgan's artistic vision remains in the hands of founder and artistic director Tom Balbo. That vision includes teaching about papermaking and book arts at a professional level, as well as to the community. For the Morgan's first ten years, the emphasis was on the professional side, with expert teaching artists coming from around the country for workshops. Both professional and community-level programming got a boost in May, when the Morgan landed its first grant from the National Endowment for the Arts. The \$20,000 grant supports creation of new work by Claudio Orso-Giacone and Hong Hong.

The big-picture challenges Unger will face have to do with balancing revenue with artistic vision, and making it all into sustainable reality, through facilities management, connections to the community, and fundraising. It's a moment of potential as big as its mid-town campus, which includes a 15,000-square-foot industrial building on East 47th Street, a kozo garden and parking on a lot that stretches to East 45th, and two adjacent



Geri Unger, in the Sam Caraboolad Garden at the Morgan Conservatory

houses, purchased in April. The Morgan owns all those properties outright. It is reputedly the largest art center devoted to papermaking in the United States.

The adaptively re-used property embodies much of the potential, the vision of sustainability, and also the challenge. The big building has lots of room for programming, including not only its papermaking studio (where Michaelle Marschall and others are in steady production mode, making paper on contract in addition to standard sales inventory and in workshops), but also a letterpress studio, a bookbinding studio, and a gallery. It also has a big, leaky roof.

The long-vacant, often-vandalized houses next door have been a challenge for years, and so when the opportunity arose to buy them, the Morgan did, seeing potential for renovation as artist



ABOVE, AND FOLLOWING PAGE: Hong Hong and Claudio Orso-Giacone have been Artists in Residence at the Morgan, supported by an Art Works grant from the National Endowment for the Arts. The grant supported creation of new work, as well as outreach activities.

residences. They're also in that advanced state of decay that might cost more to remedy than it would to demolish them and start anew.

And that kozo garden—a grove of mulberry trees whose bark is used for its fiber in traditional Asian papermaking—is a model of sustainability, partly because it represents the adaptive re-use of an urban lot, and partly because it saves both the expense and the environmental impact of having to import the same fiber from Asia. It seems to have potential for connection with school curriculum, from life sciences to history, to environmentalism. This may be known nationally in the niche community of papermakers, but probably not much beyond that, and certainly not much in Cleveland.

Unger says she recently got a call from a woman in Florida who wanted to come for the November kozo harvest and bring students to make their own paper. "There are a lot of people

interested in using fiber and natural products, and a lot of interest in how we teach skills in the STEM/STEAM curriculum. Those students won't all become papermakers, but it will touch something off in their brains. Tom has built this amazing facility with such vision and potential to serve not only the art community, but also the broader community as a safe space for people to come and explore."

"She is inheriting parts of a lot of things," Denk-Leigh says. "She is juggling a lot. The Morgan is not an easy organization."

Outgoing director Leonard Young is confident in his successor. "Geri brings a wealth of leadership and funding experience that will help successfully meet the challenges of building brand awareness, creating a sustainable programming and operating model, and guiding the board as it transitions from an artist and founding Board organization to one that is a more traditional operating structure."



90

Unger's first order of business has been to get to know the organization: the eight-person, full-time staff, the way checks are written, and what she calls the "care and feeding" of the 14-member board of directors. She's also diving into the \$400,000-ish budget for next year. As *CAN* went to press, she was in the final phase of selecting a strategic planning consultant for a process to begin early in the year. And she has been out in the studio, "looking over people's shoulders" to learn about paper and printing.

Unger's approach to dealing with the Morgan's big leaky roof is not simply to repair or replace it, but to combine that work with the addition of solar panels. Even in Cleveland, a 15,000-square-foot flat roof has significant potential to generate electricity—perhaps enough even to export to the power grid. That vision might make an otherwise boring and utilitarian new roof more worthy of funding.

She has had several architects look at both the main building and the adjacent houses, and Bill Doty—who was architect of record for the sustainably renovated Arts in the Bank Building (former home of the Cleveland Green Building Coalition and like-minded nonprofits) at Fulton and Lorain in Ohio City—has risen to the top.

So the next order of business in that project is to work with development coordinator Tasmin Andres to raise money to assess the building and create designs. Unger hopes the county and the city could be interested because the project brings urban land back into productive use, and that the prospect of solar energy might make it interesting to foundations as well.

The architect will also evaluate and make recommendations for the two houses south of the main building. Balbo also has a vision of a sheltered, three-season pavilion in the garden, that



would become a focal point for the kozo harvest and processing.

Strategic planning should help sort out priorities for day-to-day operations, as well as the demands of the facilities. It's a question of balance. Unger hopes to have a plan done in the first half of 2020.

"One thing at a time," she says. "I am always optimistic." ■

Michael Gill served on the Morgan Conservatory's executive director search committee and was among those unanimous votes.

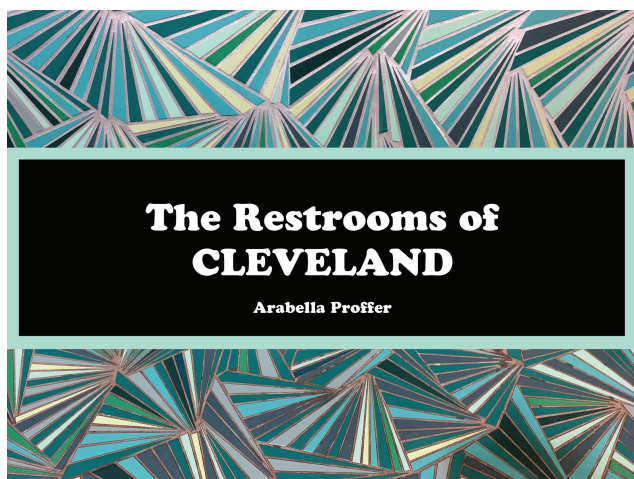


During her residency at the Morgan, Hong Hong combined kozo fiber grown at the Morgan Conservatory with recycled construction paper and other fiber to cast large, pulp-painted sheets of paper.

TREASURED VOLUMES

Just in time for the holidays, we bring you an overview of this year's exhibition catalogs and other books on Cleveland art.

by Joseph Clark



RESTROOMS OF CLEVELAND

Arabella Proffer's *The Restrooms of Cleveland* started as an Instagram joke, but she took it seriously when several people asked her to make it into a book. The result is a 9" X 6" volume documenting what the title says. They're mostly women's rooms, but there are a few exceptions. "I can't quite articulate what the criteria was, but my gut always told me when it was something special. Bars, theaters, warehouses, grocery stores, dental offices, auto garages, utility buildings, private clubs, pin-ball arcades, museums, schools, breweries, retirement homes, churches, furniture stores, and coffee shops are just some of the places you will find." There's a book release party and signing 6-10 pm Thursday, December 5, at Judd's City Tavern, 10323 Madison Avenue.

ARTISTS ARCHIVE OF THE WESTERN RESERVE

seenUNseen chronicles a remarkable exhibition of a remarkable collection. Three decades ago, the modestly middle-class couple Kerry and C. Betty Davis started buying fine art. Their home archive has grown into one of the most impressive troves of African American art. They have acquired work from dozens of up-and-coming, established, and historic artists, including Amalia Amaki, William S. Carter, Louis B. Burroughs Jr., Jacob Lawrence, and Norma Morgan. In the autumn of 2019, the Sculpture Center and Artist Archives of the Western Reserve hosted *seenUNseen*, the first exhibition of works from the Davis



collection outside the Davises' home city of Atlanta. Pieces from the Davis collection were paired with works by black Northeast Ohio artists, including Anna Arnold, Dexter Davis, Michelangelo Lovelace, Amber N. Ford, Lauren Mckenzie-Noel, and Darius Steward. AAWR is now publishing a catalog of Davis pieces and Cleveland artists included in the exhibition. The book features an exclusive essay by Douglas Max Utter, luminary of Cleveland painting and arts writing. For \$27, the catalog can be purchased at the Artists Archives of the Western Reserve, located at 1834 East 123rd Street.

ARTNEO

Falling from the Sky of Now was the most comprehensive exhibition of Douglas Max Utter's works to date. Displayed at HEDGE Gallery from April to June of this year, it showcased works handpicked by Utter himself. The selected paintings span five



decades of his career. The newly-released catalog from *Falling from the Sky of Now* includes commentary by Marianne Berardi, an author and doctor of art history. Readers can revisit the landmark exhibit, encountering some of Utter's most significant works and better understanding his development as a painter. Featured images exemplify the intimate family and autobiographical scenes for which he is most famous, but also lesser-known experiments in urban landscapes, frank but soft-spoken eroticism, and mythology. The catalog can be purchased at artNEO, located in Suite 016 on the lower level of 78th Street Studios, 1305 West 80th Street.

BAYARTS

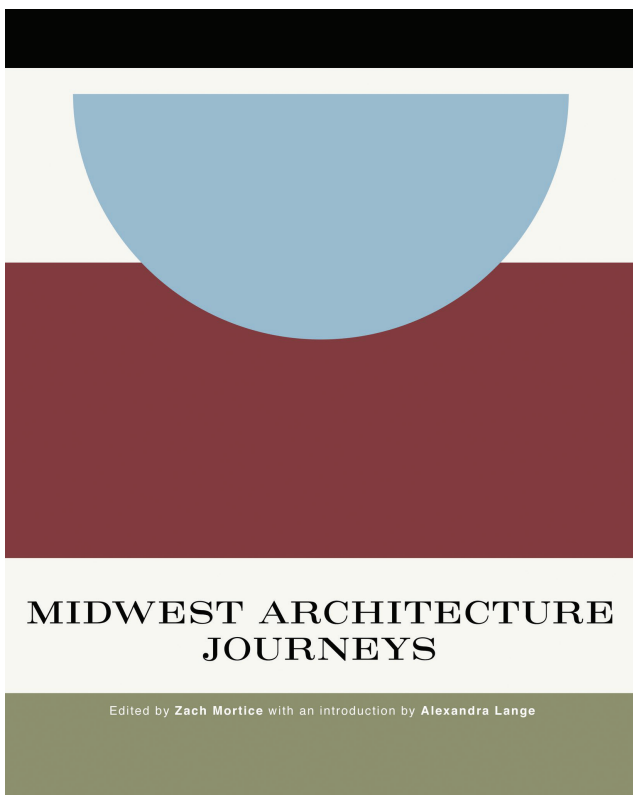
The heART of Cleveland came out last year, but an exhibit of artists from the book is currently on view at BAYarts, and it is a unique and uniquely valuable resource. The volume situates contemporary Cleveland art in a historic sequence stretching



back a century. Over essays written by art historian Henry Adams and artist-curator William G. Scheele, the lost story of northeast Ohio art is written through chronicles of the Cleveland School of painting, to the Kokoon Arts Club, and the legacy of designer and longtime educator Viktor Schreckengost. Readers can also survey the diverse community of artists practicing in Cleveland today, including Brinsley Tyrrell, Bob Peck, George Kocar, Liz Maugans, Douglas Max Utter, and many others. *The heART of Cleveland* can be purchased at BAYarts' shop, in paperback for \$35, or hardcover for \$55.

MIDWEST ARCHITECTURE JOURNEYS

Midwest Architecture Journeys is a travelogue, a history of the personalities who shaped Rust Belt skylines, and a rhapsody of flyover country. This anthology covers a staggering range of topics in design and urban planning. Essays examine the Midwest mausoleum boom, analyze how Minnesota architects have coped with extreme temperatures, and approvingly compare the Cleveland cityscape to "an old-school gay porn star." In his review, *CAN Journal's* Carlo Wolf wrote of the book,



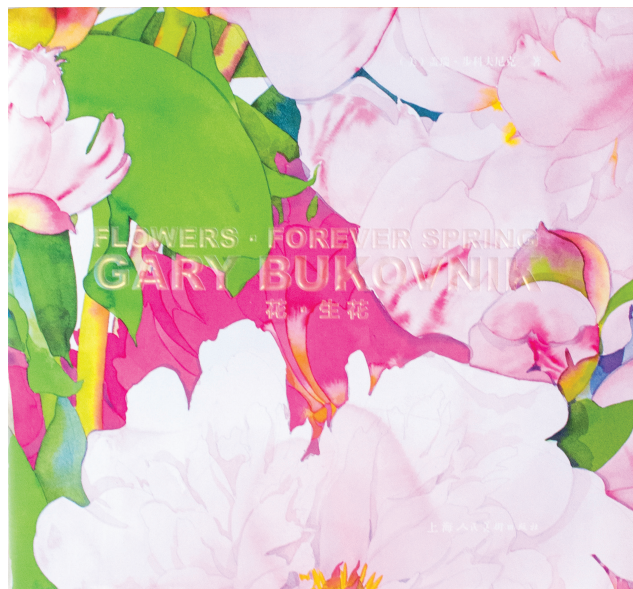
MIDWEST ARCHITECTURE JOURNEYS

Edited by Zach Mortice with an introduction by Alexandra Lange

"These glimpses of Midwestern architecture afford a new look at a region too often associated with blandness and flatness. Some even suggest pathways toward a new, more collective society." *Midwest Architecture Journeys* can be bought for \$40 directly from Belt Publishing at beltpublishing.com. It is also available at Loganberry Books.

FOREVER SPRING

Despite living in San Francisco for decades, watercolorist Gary Bukovnik has remained loyal to Cleveland. He has retained the Bonfoey Gallery as a representative, and allowed the storied firm to be the sole US distributor of his most recent book, *Forever Spring*. Originally commissioned for Chinese collectors, *Forever Spring* is almost text-free, allowing Bukovnik's floral paintings and sculptures to speak for themselves. Readers can appreciate Bukovnik's broad creativity within a subject matter one might assume to be narrow: flowers. In his watercolors, we see Bukovnik depict lively blooms in the garden, in vases, and in blue-and-white porcelain that is art in its own right. In photos of installation works, we see him transform whole spaces, decorating the walls with floral painting and filling the air with sculpted butterflies suspended on mobiles. The Bonfoey also sells *Watercolors*, an earlier catalog of Bukovnik's paintings. *Forever Spring* is \$65, and *Watercolors* \$45 at the Bonfoey Gallery, 1710 Euclid Avenue.

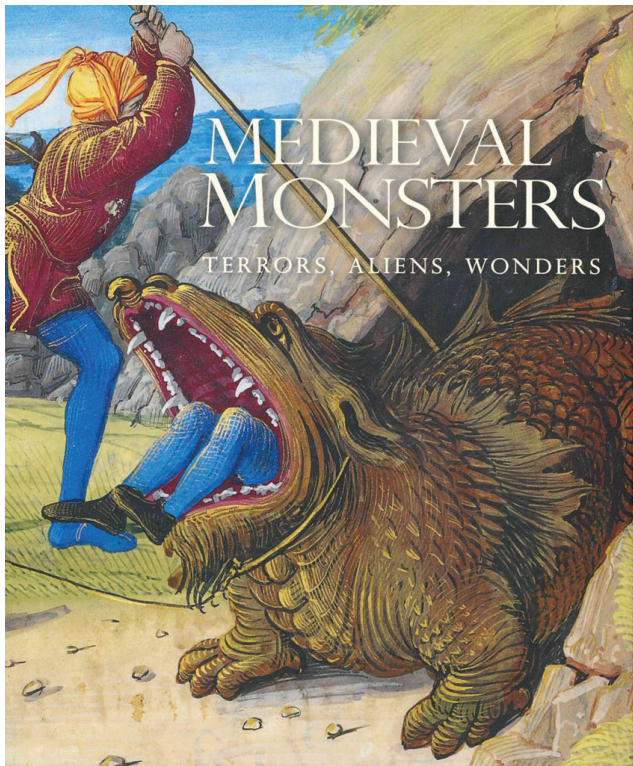


MICHELANGELO: MIND OF THE MASTER, AND MEDIEVAL MONSTERS: TERRORS, ALIENS, WONDERS

Even after leaving the museum, visitors can continue their art history education through the institution's careful and far-reaching scholarship. Catalogs from the CMA's two most recent exhibitions offer deep dives into the Renaissance and Middle Ages. *Michelangelo: Mind of the Master* by Emily J. Peters and Julian Brooks explores the drawn works of the old master behind David and the Sistine Chapel. The book can be purchased in the museum store for \$40, excluding tax. *Medieval Monsters: Terrors, Aliens, Wonders* explored how Middle Age Christians used the fantastic forms of demons and dragons to represent real-world cultural anxieties. A catalog sharing the exhibit's title, written by Sherry C.M. Lindquist and Asa Simon Mittman, serves as a field guide to the beasts who stalk illuminated manuscripts. The book also contains a preface by acclaimed British fantasy author China Miéville. It can be purchased for \$39.95 before tax. Both books can be purchased at the museum, 11150 East Boulevard, in the gift shop.

EILEEN DORSEY: WALKS THROUGH WILDERNESS

This summer, Eileen Dorsey celebrated her tenth anniversary operating her studio gallery in 78th Street Studios. Shortly thereafter, she was the Readers' Choice as the "Best Artist" in *Cleveland Magazine's* Best of Cleveland. She has charmed and invigorated local collectors for decades with her energetic, neo-impressionist images of woodland scenes. Her canvases almost vibrate with light, color, and the living presence of nature. For the first time, viewers can trace the development of her distinctive style over seven years. With *CAN Journal's* own Brittany M. Hudak, Dorsey has assembled a retrospective volume of



her work, spanning the years 2010 to 2017. *Eileen Dorsey: Walks through Wilderness* can be purchased at Dorsey's studio for \$18, or for \$20 on Amazon. Dorsey's studio is located at 1305 West 80th Street, Suite 105. For more information, go to eileendorsey.com.

FRANK N. WILCOX: THE DEAN

Frank Wilcox, who graduated from the Cleveland School of Art and taught there after it was renamed the Cleveland Institute of Art, mentored the most famous names in the Cleveland School—Carl Gaertner, Paul Travis, and Charles E. Burchfield, among others. He left a prodigious output of landscapes and street scenes from his travels in Europe and around the US, and a lovely bunch of scenes in Cleveland and around Northeast Ohio. With complete access to Wilcox's estate, Wolfs Gallery created *Frank N. Wilcox: The Dean*, which is on view through November 30, and accompanied by a catalog of the same title featuring an introduction by CWRU Professor and CAN contributor Henry Adams, PhD, excerpts from Wilcox's unpublished autobiography, and more than 200 images. Available at Wolfs or wolfsgallery.com. ■



The Dean

FRANK NELSON WILCOX (1887 - 1964)

WOLFS

WINTER 2019-20 EVENTS

by Anastasia Pantsios

CONTINUING EVENTS

THROUGH NOVEMBER 27

Lines & Shadows

Cleveland artists Steven Mastroianni and Rebekah Wilhelm bring different priorities and experiences to this show. Mastroianni is a working professional portrait photographer and musician, while Wilhelm's practice is heavily focused on green printmaking. In this joint body of work, the artists add repeated marks and symbols to the surface of their images, etching into the ink and silver emulsion abstract evocations of reality in words, scratches and lines.

CLEVELAND PRINT ROOM

THROUGH NOVEMBER 30

Altered Landscapes

Part of Cleveland Photo Fest

MAC'S BACKS IN COVENTRY VILLAGE

THROUGH NOVEMBER 30

52 Weeks/52 Works

BALDWIN WALLACE UNIVERSITY FAWICK GALLERY

THROUGH NOVEMBER 30

Annual exhibition: Beachwood Photography Group

Part of Cleveland Photo Fest

BEACHWOOD BRANCH OF CUYAHOGA COUNTY PUBLIC LIBRARY

THROUGH DECEMBER 1

Ámà: The Gathering Place

CLEVELAND MUSEUM OF ART

THROUGH DECEMBER 1

International Artist in Residence: Taipei×CLE

Jr-Yun Lee

leejryun.com

ZYGOTE PRESS

THROUGH DECEMBER 5

88th Annual Akron Society of Artists Juried Exhibit

CUYAHOGA VALLEY ART CENTER

THROUGH DECEMBER 6

Life Preservers: Liz Maugans & Hilary Gent

MARIA NEIL ART PROJECT

THROUGH DECEMBER 7

Artists to Watch

In this periodic show, Bonfoey, Cleveland's legacy gallery founded in 1893, shows a select group of regional artists who may be unfamiliar to local gallery visitors: Mark Krieger, Helen Lewis, Susan Morosky, Kristina Paabus, Lisa Robert Robinson, and Lisa Schonberg.

BONFOEY GALLERY

THROUGH DECEMBER 11

48th Annual Juried Show

VALLEY ART CENTER

THROUGH DECEMBER 13

Getting to Know You

Artists Natalia Arbelaez, Julie Heffernan, Haley Josephs, and Devan Shimoyama draw on a variety of source material, from art history to pop culture to persona iconography, to invite viewers to find themselves in images of other, presented in both a humorous and serious manner. Arbelaez, who is American-Colombian, searches for her identity through her fantastical sculptured figures, which reference folk art. New York-based Heffernan creates complex surrealist paintings reminiscent of the work of Peter Blum. Josephs' young women are rendered hyper-realistically but her idiosyncratic use of color removes them from reality. Shimoyama explores his queer black identity in brightly colored portraits rife with symbolism.

CLEVELAND INSTITUTE OF ART REINBERGER GALLERY

THROUGH DECEMBER 14

Fall Graduating BFA Exhibition

MCDONOUGH MUSEUM

THROUGH DECEMBER 15

Integral Insects in East Asian Art Shutter Speed

Japanese Dissent: Veiled and Unveiled

Japan on Stage

ALLEN MEMORIAL ART MUSEUM

THROUGH DECEMBER 20

Textile Art Alliance 2019 Members Show

FLORENCE O'DONNELL WASMER GALLERY AT URSULINE COLLEGE

THROUGH DECEMBER 20

Palace of Illusion: curated by Lauren Davies

FOOTHILL GALLERIES OF THE PHOTO SUCCESSION

THROUGH DECEMBER 22

Invisible Visible: Celebrating Audra Skuodas

ALLEN MEMORIAL ART MUSEUM

THROUGH DECEMBER 30

Xtinguish exhibition

CLEVELAND HOPKINS INTERNATIONAL AIRPORT

THROUGH JANUARY 3

Christopher Kier: Totem

HEDGE GALLERY

THROUGH JANUARY 5

Catherine Opie: The Outside-Inside

Liu Wei

Louise Lawler: Birdcalls

Byron Kim: The Sunday Paintings

Every Sunday for 18 years, New York-based minimalist Kim has looked up at the sky and made a 14"×14" painting of what he sees. These images record the day's mood as well as his personal reflections and thoughts on the state of the world, along with the time and place where it was made. The MoCa show includes the images from October 7, 2012—the week its new Uptown building opened—up through the present.

MOCA CLEVELAND

THROUGH JANUARY 5

Michelangelo: Mind of the Master

CLEVELAND MUSEUM OF ART

THROUGH JANUARY 5

Image to Image: Photography by Walsh University Digital Photojournalism Students

MASSILLON MUSEUM

THROUGH JANUARY 5

Opposites Attract: Urban Landscapes & Botanicals by Patricia Ingram

SHAKER HISTORICAL SOCIETY LISSAUER GALLERY

Your easy, chronological guide to what Northeast Ohio galleries and museums have coming up in the next few months. More information about many of these exhibits can be found elsewhere in the pages of CAN. Enjoy the shows!

THROUGH JANUARY 11

Judith Brandon: Surface Tension

Brandon's aggressively energetic paintings, with their ominous colors, appear to depict natural phenomena, especially storms and other less identifiable disruptions of the atmosphere. Those images appear as stand-ins for emotional states, which range from threatening and turbulent to merely unsettled. She shows a new body of work at Lesko every two years.

KENNETH PAUL LESKO GALLERY

THROUGH JANUARY 12

Vienna Modern

ALLEN MEMORIAL ART MUSEUM

THROUGH JANUARY 18

Fulfilling the Eye: Anthony Eterovich

ARTISTS ARCHIVES OF THE WESTERN RESERVE

THROUGH JANUARY 19

Tabitha Soren: Surface Tension

TRANSFORMER STATION

THROUGH FEBRUARY 2

Open World: Video Games & Contemporary Art

AKRON ART MUSEUM

THROUGH FEBRUARY 7

Lakeland Community College Visual Arts Faculty Exhibition

THE GALLERY AT LAKELAND

THROUGH FEBRUARY 8

Foundations

CONVENTION CENTER GALLERY

THROUGH FEBRUARY 9

Color and Comfort: Swedish Modern Design

CLEVELAND MUSEUM OF ART

THROUGH FEBRUARY 16

Liu Wei: Invisible Cities

CLEVELAND MUSEUM OF ART

THROUGH FEBRUARY 23

Master/Apprentice: Imitation & Inspiration in the Renaissance

CLEVELAND MUSEUM OF ART

THROUGH MARCH 15

The Distance of the Moon

The moon has fascinated artists from poets to playwrights to painters for centuries. To honor the 50th anniversary of the moon landing, this show looks at it through photography and film-based images.

They range from an evocative 1902 film by Georges Méliès to Nancy Graves' contemporary work using images from moon voyages as source material for her meditative films. The exhibit also includes a small ceramic tile with reproductions of work by six artists, which was snuck onto Apollo 11 and traveled to the moon in 1969.

AKRON ART MUSEUM

THROUGH MAY 24

Afterlives of the Black Atlantic

Works by artists from Africa, Europe, and the Americas explore impacts of the Atlantic slave trade and its unresolved legacies.

ALLEN MEMORIAL ART MUSEUM

THROUGH JUNE 14

Tiffany in Bloom: Stained Glass Lamps by Louis Comfort Tiffany

CLEVELAND MUSEUM OF ART

THROUGH JULY 19

The Enchantment of the Everyday: East Asian Decorative Arts from the Permanent Collection

Glimpse into a different world, where the everyday object became something magical in the hands of artisans working in gold, ivory, jade, and cloisonné.

ALLEN MEMORIAL ART MUSEUM



Leonardo Drew (American, b. 1961), *Untitled*, 1999, Mixed media, cotton, rust, wood, AMAM, Art Museum Gift Fund, 2001.13. On view in the exhibit *Afterlives of the Black Atlantic*, at the Allen Memorial Art Museum in Oberlin August 20, 2019–May 24, 2020.

22 **CAN Journal Winter Issue Launch Party**

Folk Garden: Dinara Mirtalipova

Reception 6-8 pm

ZYGOTE PRESS

22 **Members show: Artists of the Rubber City**

Through December 21

BOX GALLERY

23 **Everything in its Place: Personal Archiving with Karen Eterovich-Maguire | Art Bites Professional Practice Series**

1-3 pm

Register on artistsarchives.org

ARTISTS ARCHIVES OF THE WESTERN RESERVE

24 **Traversed Media**

Featuring: JoAnn Giovanetti-Renez, Debbe Kingery, Christie Klubnik & Michaelle Marschall

Reception 1-2:30 pm

Through December 13

ART GALLERY AT BEACHWOOD COMMUNITY CENTER

27 **Journey Through Mishikui: Works on Paper by Yuko Kimura**

Creative Roots: Celebrating Ohio from the CMA Collection

Gems of Modernist Brevity: Watercolor Miniatures

Crowns: Crossing into Motherhood

Eleven artists—all women, naturally—explore their experiences with motherhood and how it changes their lives, career and artistic practices. It looks at society's expectations and what it means that motherhood is widely regarded as a woman's "crowning" accomplishment, even in today's more demanding world, and the satisfactions and disappointments inherent in those expectations. The eleven artists featured come from northeast Ohio and elsewhere around the Midwest—Stephanie DeArmond, Carole Epp, Kathryn Fisher, Jessica Gardner, Eva Kwong, Rhonda Willers, Janis Mars Wunderlich, Summer Zickefoose, Erin Furminksy, Rose B. Simpson and Kristen Cliffl

Through March 8

CANTON MUSEUM OF ART

29 **Crafting Democracy: Fiber Arts & Activism**

Crafts have always been considered a benign form of art-making, primarily the province of women and often with a quotidian utility beyond strictly visual. But for centuries, these artists have snuck subversive messages into their work. Inspired by the pussy hats that symbolized the 2017 Women's March protests against Donald Trump, this exhibit shows how messages of protest—and demands for social and economic justice—have been shared through such media as yarn, textiles and thread, by a group of Rochester-area artists as well as other "craftivists" from across the U.S. and abroad.

Through January 10

THE SCULPTURE CENTER GALLERIES

30 **Artist talk: Hong Hong & Claudio Orso-Giacone**

7 pm

MORGAN ART OF PAPERMAKING CONSERVATORY



The Ghosts of the Slain Taira Warriors Attacking Yoshitsune and his Men as They Cross Daimotsu Bay, ca. 1850, Utagawa Kuniyoshi (Japanese, 1797–1861) Mary A. Ainsworth Bequest, 1950.665

3 Floral Artistry: Celebrating 30 Years of Floral Design for the Cleveland Museum of Art

This special event celebrates the founding of CMA's Flower Fund Endowment in 1989, which provided for the weekly display of live flowers in the museum's North Lobby. British floral designer Joseph Massie will do a live floral arrangement demonstration at the Gartner Auditorium.

CLEVELAND MUSEUM OF ART

5 Allen After Hours: Christina Sharpe

Christina Sharpe of York University, Toronto, discusses Black visual, queer, and diaspora studies. Her latest book was cited by *The Guardian* as one of its best of 2016. Presented in conjunction with the *Afterlives of the Black Atlantic* exhibition and cosponsored by the Art History Baldwin Lectures Endowment

5:30 pm

ALLEN MEMORIAL ART MUSEUM

5 Artist Select: Ann Bort, Bex Fuller, Alex Overbeck, Taryn McMahon & Zak Smoker

Reception 6-9 pm

Through January 4

WORTHINGTON YARDS

6 Walk All Over Waterloo

6-9 pm

WATERLOO ARTS DISTRICT

6 Hopeful

The long-vacant, once-doomed building at the corner of East 156th Street and Waterloo Road is on the most prominent corner of the Waterloo Arts district. It was covered in gold paint with the image of a gas-masked figure and block lettering spelling the name of the artist collective Hygienic Dress League, as one of the first buildings in Waterloo Arts' Zoetic Walls project. Today it comes back to life as photographer and printmaker Michael Loderstedt opens Photo Centric, a fine art photography gallery offering works of regional and national photographers, as well as framing, film processing, and printing services. You'll also be able to rent a camera. Photo Centric opens with Hopeful, an aptly named exhibit featuring works of Robert Aufuldish, Bruce Checefsky, Lori Kella, Michael Loderstedt, Nancy McEntee, and Arnold Tunstall.

Grand opening reception 7 - 10 pm.

PHOTO CENTRIC

6 Rochelle Johnson: Depictions

Rochelle Johnson has primarily been a figurative artist, focusing on the gentrifying urban neighborhood in Denver where she lives and on black subjects. But she has been getting more into looking at the geometric building blocks of a painting, exploring how shape, value and color generate energy and emotion. A selection of her work will be featured at the Waterloo Arts District's newest gallery, Framed, which features work in various media by African-American artists from around the country.

Reception 6-9 pm

FRAMED GALLERY

6 Off the Wall Members Showcase

Reception 5-8 pm

Through December 14

CLEVELAND PRINT ROOM

6 Faculty Exhibition & Art Sale

Through January 15

CUYAHOGA VALLEY ART CENTER

7 Time Travel: New Works by David King

Reception 6-8 pm

ARTNEO

7 Special gallery hours during the ArtCraft Building's Annual Holiday Sale

11 am-5 pm December 7

11 am-5 pm December 8

CLEVELAND PRINT ROOM

13 Transumanza: Massillon, Ohio by Carole D'Inverno Frisell

Reception 5:30-8 pm

Through January 26

MASSILLON MUSEUM

13 Walkabout Tremont

6-9 pm

TREMONT

20 Third Friday

5-9 pm

78TH STREET STUDIOS



Works of Michael Greenwald are included in *Timeless Vision: Earth, Sea and Sky*, curated by Kendall Christian, on view in the Galleries at CSU January 31 - April 11.



Evita Tezeno: *Whimsy*, opens March 5 at Framed Gallery

- 3 Walk All Over Waterloo**
6-9 pm
WATERLOO ARTS DISTRICT
- 6 Winter I classes begin**
Through February 15
VALLEY ART CENTER
- 9 Residents Select**
Worthington Yards resident Suzy Stang co-hosts this annual exhibition at the Yards Project, the gallery in the building's lobby, where a committee of residents chooses artists for the show from submitted work. This year, a dozen artists were picked from among 67 submissions, including a mix of well-known local names (Eva Kwong, Justin Brennan, Tricia Kaman) and names you've probably never heard.
Reception 5:30-8 pm
WORTHINGTON YARDS
- 10 Walkabout Tremont**
6-9 pm
TREMONT
- 10 Christopher Kaspar: Someone's Past**
Reception 7-9 pm
BAYARTS
- 10 Emma Wolpert: Finding My Home, Finding Myself-Guo' Chu'**
Reception 7-9 pm
BAYARTS
- 10 Juan Si Gonzáles and DaShaunae Jackson**
Reception 5-8 pm January 10
Artist talk 1 pm January 11
Through February 29
CLEVELAND PRINT ROOM
- 14 Ukiyo-e Prints from the Mary Ainsworth Collection**
After a celebrated six-month tour of three Japanese museums, a selection of nearly 120 color woodblock prints from this remarkable collection are on view at the Allen.
10 am-5 pm
ALLEN MEMORIAL ART MUSEUM
- 17 Third Friday**
5-9 pm
78TH STREET STUDIOS
- 17 The Garden of Old Age Exhibit & Premier Book Signing**
Poetry by Nina Gibans, photography of Shaker Lakes by Abby Star
Reception 4:30-6 pm
Artist talk 4:30 pm
Through April 15
GEORGE S. STREETER GALLERY @ JUDSON PARK
- 17 Bunco, Buddies & Brats**
7-10 pm
BAYARTS
- 17 Fibers Show with Janice Lessman-Moss**
Reception 6-9 pm
Ekphrastacy 7 pm February 13
Through March 1
HEIGHTS ARTS
- 21 Winter exhibition and art sale**
Through March 5
CUYAHOGA VALLEY ART CENTER
- 24 Past Due: Curator Megan Young**
Reception 6-8 pm
Curator Talk 6:30 pm
Through February 14
ZYGOTE PRESS
- 24 Community Culture Night with Donna Webb**
7-8:30 pm
ART HOUSE
- 24 Conducted Answer**
Reception 5-7 pm
Through February 28
KENT STATE UNIVERSITY SCHOOL OF ART
- 24 Small Works juried exhibition**
Through February 29
KSU DOWNTOWN GALLERY
- 24 Ruth Bercaw**
Reception 5:30-8 pm
Through March 14
ARTISTS ARCHIVES OF THE WESTERN RESERVE
- 24 Identity: Things**
Reception 6-8 pm
Through March 4
VALLEY ART CENTER
- 24 Nate Ruccioto & Lisa Walcott**
Through March 13
THE SCULPTURE CENTER GALLERIES
- 31 Spotlight: Sean Jason Kelly**
Reception 6-9 pm
Through March 15
HEIGHTS ARTS
- 31 Timeless Vision: Earth, Sea, and Sky**
Both local and regional artists, including some with international reputations, contributed to this show, sharing the different approaches they take to exploring the landscape, a painting subject that became prominent in the late 19th century. Unlike many artists today, who are addressing the impact of man on the environment, this group simply looks at, and celebrates, the variety of natural beauty surrounding us.
Reception & gallery conversations 5-8 pm
Program 6 pm
Through April 11
THE GALLERIES AT CSU 1
- 31 SOUPer Bowl Challenge**
11:30 am-1:30 pm
BAYARTS
- 31 Fuse: New Works by Deb Pinter**
Through March 22
MASSILLON MUSEUM

6 The Mary A. Ainsworth Collection of Japanese Prints: Recent Discoveries

Kevin R. E. Greenwood, Curator of Asian Art, discusses the Allen's renowned collection of Japanese woodblock prints. He touches on new facts about Mary Ainsworth's life, the history of the collection and its connections to Frank Lloyd Wright, and the rarity and unique status of some of the ukiyo-e prints on view at the Allen.

5:30 pm

ALLEN MEMORIAL ART MUSEUM

6 Chicks with Balls: Judy Takács paints unsung female heroes

Reception with book launch & signing 5:30-7:30 pm

Through April 4

ZANESVILLE MUSEUM OF ART

7 Walk All Over Waterloo

6-9 pm

WATERLOO ARTS DISTRICT

7 Max Markwald: Skin

Reception 7-9 pm

BAYARTS

7 Pam Mills: Wanderlust

Reception 7-9 pm

BAYARTS

7 Proof: Photography in the Era of the Contact Sheet

Through April 12

CLEVELAND MUSEUM OF ART

8 The Art of Love

6 pm

LA COSECHA

8 Table for Two

Reception 1-3 pm

Through April 12

CONVENTION CENTER GALLERY

13 Fibers Show with Janice Lessman-Moss

Ekphrastacy 7 pm

HEIGHTS ARTS

14 Walkabout Tremont

6-9 pm

TREMONT

15 Gallery Talk: Chicks with Balls: You, me and every woman we know

2-3 pm

ZANESVILLE MUSEUM OF ART

15 Signal Noise: Aaron Rothman

The 35 heavily manipulated photos comprising this show take as source material ten years of Rothman's landscape shots of the American West. Using digital and analog photography and digital processing and printing, he transforms the images into something else entirely, where the original scene is barely recognizable, only a jumping-off place for the artist's deep dive into how the natural and the artificial interact with each other, and how reality can be used as a jumping-off place for the imagination.

Through May 17

TRANSFORMER STATION

20 Art by the Falls Entry Deadline

VALLEY ART CENTER

21 Third Friday

5-9 pm

78TH STREET STUDIOS

21 Blues featuring John Carlson and Shari Wilkins

Reception 5-9 pm

HEDGE GALLERY

24 Winter II classes begin

Through April 4

VALLEY ART CENTER

26 Screening of The Foreigner's Home

Nobel prize-winning author Toni Morrison, who was born and raised in Lorain, Ohio, passed away earlier this year at age 86. She was celebrated for works such as *Beloved* and *The Bluest Eye*, which drew on her experiences as a black woman. The Apollo Theatre in nearby Oberlin will host a free screening of the 2018 documentary *The Foreigner's Home*, about Morrison's 2006 residency at the Louvre. It will be followed by Q&A with Oberlin faculty members Rian Brown-Orso and Geoff Pingree, who directed the film.

7 pm

APOLLO THEATER, OBERLIN

26 Conducted Answer artist talk: Holland Houdek

2 pm

KENT STATE UNIVERSITY SCHOOL OF ART

27 Artists Talk: Rebekah Wilhelm/ Art Werger & Yana Mikho-Misho

Taipei Bamboo Curtain Studio (Taiwan) / OAC Dresden Exchange (Germany)

6:30 pm

ZYGOTE PRESS

29 Elias Sime: Tightrope

Through May 24

AKRON ART MUSEUM

**1 International Artist Residence:
Alberto Daniel Zamora Bravo**

Aguafuerte Taller, Santiago de Chile

Through April 30

ZYGOTE PRESS

5 Poetry Slam

Oberlin poets gather to honor in verse the works in *Afterlives of the Black Atlantic*. Inspired by Toni Morrison's museum interventions documented in *The Foreigner's Home*. Followed by a reception and an opportunity to see the exhibition.

5:30 pm

ALLEN MEMORIAL ART MUSEUM

5 Evita Tezeno: Whimsy

Reception 6-9 pm

FRAMED GALLERY

**6 CAN Journal Spring Issue
Launch Party**

6-8 pm

MORGAN CONSERVATORY

6 Walk All Over Waterloo

6-9 pm

WATERLOO ARTS DISTRICT

6 Members Show 2020

Reception 6-9 pm

Through April 19

HEIGHTS ARTS

**8 Golden Needles: Embroidery
Arts from Korea**

Through July 26

CLEVELAND MUSEUM OF ART

8 Reception for Table for Two

1-3 pm

CONVENTION CENTER GALLERY

**10 Human Figure exhibition and art
sale**

Through April 16

CUYAHOGA VALLEY ART CENTER

13 Walkabout Tremont

6-9 pm

TREMONT

**13 BAYarts Annual Juried
Exhibition**

Reception 7-9 pm

BAYARTS

13 Andy Sweet's The Last Resort

Reception 5-8 pm

Through April 14

CLEVELAND PRINT ROOM

**13 Genius loci towards understand-
ing of place: Tressa Jones and
Arron Foster**

Reception 6-8 pm

Curator talk 6:30 pm

Through April 17

ZYGOTE PRESS

14 The Annual ABC Chili Cook-Off

1-4 pm

ART HOUSE

**19 Artist Lecture: Beyond Chicks
with Balls: The Goddess Project**

6-7 pm

ZANESVILLE MUSEUM OF ART



Works of Dayton-based Cuban exile Juan Si González (above) and Cleveland-based DaShaunae Jackson go on view at the Cleveland Print Room January 10 - February 29.



Corah 24 x 18 pastel

Tricia Kaman STUDIO/GALLERY

2026 Murray Hill Rd. #202 | Cleveland, OH | 216-559-6478
triciakaman.com



2019 Cleveland Bazaar Holiday Events

NOV 30 WINTERFEST

10am-8pm at 5th Street Arcades
530 Euclid Ave, Cleveland, Ohio 44114

DEC 7 LAKE AFFECT

10am-6pm at Lake Affect Studios
1615 East 25th St, Cleveland, Ohio 44114

DEC 14 + 15 78TH STREET

10am-9pm Saturday, 10am-6pm Sunday
at 78th Street Studios
1300 West 78th St, Cleveland, Ohio 44102

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CAN JOURNAL

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March 6 at Morgan
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HOLIDAY MARKETPLACE

Compiled by Anastasia Pantsios

Heights Arts Holiday Store

NOVEMBER 1-DECEMBER 30

The 18th annual Heights Arts holiday shop in Cleveland Heights features small items such as mugs, journals, jewelry and T-shirts, holiday cards and ornaments, as well as fine art prints, paintings, photos and ceramics by more than 100 local artists. Many of them are contributors to the gallery's regular exhibition schedule, but Heights Arts features at least 20 new artists each year to keep things fresh. The shop also features CDs and books by locals, handmade Judaica and a gift registry. It's open seven days a week except Thanksgiving and Christmas.

heightsarts.org

2175 LEE ROAD, CLEVELAND HEIGHTS

Cleveland Flea MDWST Collective

NOVEMBER 12-DECEMBER 24

The MDWST Collective holiday shop at the Van Aken District is the 2019 project of the Cleveland Flea, an expansion of their pop-up market there last year. This consignment-style market is open Tuesday-Sunday through Christmas Eve, stocked with high-quality brands from regional entrepreneurs growing their businesses. Vendors are invited to apply for November or December, or both, so there'll be a somewhat different mix of products each month, including jewelry, bath and body products, clothes and accessories, foods, vintage, fine art, and home décor.

theclevelandflea.com

3401 TUTTLE ROAD, SHAKER HEIGHTS

CIA Student Holiday Sale

NOVEMBER 22 & 23

Shop the CIA Student Holiday Sale for creative, handmade gifts in glass, metal, ceramics, photography and other media—all of which are made by CIA's talented students. While you're here, also check out CIA's 100 Show and Sale. Works of art by faculty, students and friends of CIA will be sold for \$100 each, with proceeds benefiting CIA students. It is open from 6:00 to 9:00 pm on Friday and from 10:00 am to 6:00 pm on Saturday.

Facebook: 2019 CIA Student Holiday Sale

11610 EUCLID AVENUE, CLEVELAND

The Winter Market

NOVEMBER 22 & 23

The Summer Market, which takes place in a park by the lake in Avon, has been a popular destination for shoppers and browsers for 15 years. The Summer Market is now hosting its first ever Winter Market at a different (indoors, of course) location: The Shipyards in Lorain. This is a two-day event featuring 35 carefully curated artists, craftspeople, collectors, and vintage dealers, along with food trucks, holiday music and a cash bar. The market is open from 6:30 to 9:30 pm on Friday with a \$5 admission at the door and from 9:30 am to 4:30 pm on Saturday with a \$2 fee. A portion of the proceeds benefit Girls Give Back and Blessing House.

Facebook: Shipyards Winter Market

485 CALIFORNIA AVENUE, LORAIN

BAYarts' Holiday Shop

NOVEMBER 23-DECEMBER 22

BAYarts launches its annual holiday shopping with an open house 10:00 am to 5:00 pm on November 23 and noon to 5:00 pm on November 24. The shop and gallery at BAYarts Huntington House will be lavishly decorated for the holiday season and packed with items from more than 100 local artists, including jewelry, mugs, ornaments, soaps, candles, wall art, holiday cards, holiday decor, apparel & fine art. There'll be pottery for sale in the ceramics studio, and coffee, tea, cocoa and baked goods next door at the Fuller House. From 1:00 to 3:00 pm, also on November 23, stop at the Holiday Food Mart where you can put together your own edible basket with items from local food vendors. There's a Holiday Trunk Show from 6:00 to 9:00 pm on December 12, where visitors can shop, meet vendors, and sip cocktails. And for the kids, there's a special shopping afternoon and pajama party

from 1:00 to 3:00 pm on December 15, followed by a screening of *The Polar Express* from 3:00 to 5:00 pm. Bring your own blanket. Free. The Holiday Shop is open through the end of December.

bayarts.net

28795 LAKE ROAD, BAY VILLAGE

Mansfield Art Center

NOVEMBER 23-DECEMBER 22

The Mansfield Art Center's 50th Annual Holiday Art Fair offers artists a place to display and sell work in a variety of media: paintings, prints, photography, drawings, furniture, leather, jewelry, wood, glass, fiber, ceramics, children's items and pieces with a holiday theme. Framed work will be on the walls, with unframed pieces in bins, and artists are invited to submit multiple pieces, giving browsers more to choose from.

mansfieldartcenter.org

700 MARION AVENUE, MANSFIELD

Cleveland Bazaar at Winterfest

NOVEMBER 30

Cleveland's Winterfest fills downtown Cleveland with revelers and shoppers on the Saturday after Thanksgiving for the annual tree lighting. During the event, Cleveland Bazaar vendors will be inside the 5th Street Arcades from 10:00 am to 8:00 pm, offering holiday gift shopping from local entrepreneurs and makers, and the chance to get out of the cold.

downtowncleveland.com/events/winterfest

530 EUCLID AVENUE, CLEVELAND

La Cosecha Galeria

NOVEMBER 30-DECEMBER 21

La Cosecha Galeria on Cleveland's West Side holds its first Holiday Market on four successive Saturdays from 4:00 to 11:00 pm, featuring sculpture, photography, books, antiques, paintings, embroidery and edible delicacies. The Headshop Glasswork Design Studio will have custom glass pieces. For the kickoff on November 30, Zygote Press will help people make screen printed holiday cards from 5:00 to 8:00 pm and there will be ornament painting in the gallery. Poetry, pizza and an open mic are on tap for December 7; an original art exchange for a new toy takes place December 14; Meganne Stepka will host an open mic on December 21 at 7:00 pm for prizes.

lacosechagaleria.com

5405 STORER AVENUE, CLEVELAND

Crafty Mart

NOVEMBER 30 & DECEMBER 1

Crafty Mart, Akron's own handmade market, celebrates its 11th annual holiday show at the Bounce Innovation Hub in downtown Akron. More than 70 regional crafters and artists will offer handcrafted wares, along with local food vendors with onsite fare as well as gifts. There's a gift-wrapping station and holiday craft workshops, plus food trucks, wine and beer to fortify shoppers. Hours are 11:00 am to 5:00 pm on November 30 and 11:00 am to 4:00 pm on December 1.

craftymart.org

21 FURNACE STREET, AKRON

Morgan Conservatory Holiday Bazaar

NOVEMBER 30-DECEMBER 21

The Morgan Conservatory's Holiday Bazaar kicks off with a weekend celebration from 4:00 to 9:00 pm on November 30 and 10:00 am to 4:00 pm on December 1. This market offers a variety of paper-based, artist-made items—many created in Morgan's studio—from cards to low-priced stocking stuffers to beautiful artist books and framed, one-of-a-kind prints. They're also offering a discount on their handmade papers. Gallery hours are Tuesday-Saturday 10am-4pm.

morganconservatory.org

1754 EAST 47TH STREET, CLEVELAND

The Gallery at Lakeland

DECEMBER 3 & 5

The Gallery at Lakeland presents its 13th annual Holiday Artists Market, from 1:00 pm to 3:00 pm both days in the A Building Atrium Hallway. Proceeds benefit the annual Lakeland Visual Arts Student Exhibition.

lakelandcc.edu

7700 CLOCKTOWER DRIVE, KIRTLAND

Art of the Ornament

DECEMBER 4

A first-time event for the gallery, Art of the Ornament is being held for one night only at Waterloo Arts from 6:00 pm to 9:00 pm. Local artists submit an ornament—anything that can hang on a tree and is no more than 10 inches in any direction—and guests bid on them in a silent auction, with winners announced at night's end. All money raised goes to fund Waterloo Arts' community education programs. The party also features free food and a cash bar.

artscollinwood.org

15605 WATERLOO ROAD, CLEVELAND

Cleveland Print Room Off the Wall Sale

DECEMBER 6-14

The annual showcase at the Cleveland Print Room features work submitted by CPR's members, ranging from students to some of the area's top professional photographers, using a variety of processes and media. Work is purchased "off the wall," meaning you can buy it and take it with you. It opens with a reception from 5:00 to 8:00 pm on November 30 if you want first dibs.

clevelandprintroom.com

2550 SUPERIOR AVENUE, CLEVELAND

Holiday Market on the Farm

DECEMBER 6

On Friday from 4:00 pm to 8:00 pm, the one-evening-only holiday market at Hale Farm and Village in Bath offers the opportunity to shop for Ohio-made crafts and holiday goodies with an old-fashioned flavor, fitting for the setting: a recreated 19th-century Ohio village. Shop more than 20 vendors for items such as handcrafted candles, ornaments, honey, donuts and candies with beer and mulled wine available to sip at fireside, along with food from the café, and acoustic music by Katy Robinson to set the mood. There's also a local author book signing.

wrhs.org

2686 OAK HILL ROAD, BATH

Little Italy Holiday Art Walk

DECEMBER 6-8

Little Italy's annual Holiday Art Walk offers three days to explore the galleries and shops of Cleveland's original arts neighborhood. Check out the studios inside the old Murray Hill School, visit shops offering imported Italian household goods, art glass, handmade Cleveland-themed art prints, wines, and foods. Plan to have lunch or dinner in one of the area's many restaurants. It runs 5:00 to 9:00 pm on December 6, noon to 9:00 pm on December 7 and noon to 5:00 pm on December 8.

littleitalycle.com

12510 MAYFIELD ROAD, CLEVELAND

Zygote Press Off the Wall Holiday Sale

DECEMBER 6-22

Zygote Press's annual Off the Wall Holiday Sale and Winter Showcase opens with a reception December 6 from 6:00 to 9:00 pm, and continues Saturdays through December 21 from 11:00 am to 6:00 pm, Sundays through December 22 from noon to 4:00 pm, and weekdays 11:00 am to 2:00 pm. The show features prints in a variety of processes created at Zygote's studio, including woodcuts, lithography, screen prints and more—many by some of the area's best-known artists. In addition to prints on display, their bins are full of additional work by their studio artists. You'll also find stocking stuffers such as cards, notebooks, mugs and T-shirts.

zygotepress.com

1410 EAST 30TH STREET, CLEVELAND

ArtCraft Building Holiday Open House

DECEMBER 7 & 8

The ArtCraft building was one of the first in the Superior Arts District to be home to artist studios, so its annual holiday open house is celebrating year 32. Studio doors are open on its multiple floors to browse fine art work by residents, while other artists and craftspeople set up in some of the building's common areas to offer an array of giftable items, from scarves to pillows to spice mixes to sweaters for your dog.

artcraftstudio.wordpress.com

2750 SUPERIOR AVENUE, CLEVELAND

Tower Press Holiday Sale / Open House

DECEMBER 7

The artists of the Tower Press live/work space open their studio doors to show and sell their artwork. The Wooltex Gallery on the ground floor will feature artwork, vendors and live entertainment. The Tower Press Building Holiday Sale and Open Studios coincides with the first day of the holiday open house at the ArtCraft Building just two blocks away, and the Cleveland Bazaar at the Lake Affect Studio around the corner. They'll be open from 11:00 am to 7:00 pm.

towerpressgroup.com

1900 SUPERIOR AVENUE, CLEVELAND

Cleveland Bazaar at Lake Affect Studios

DECEMBER 7

The Cleveland Bazaar, which has been sponsoring handmade fairs for more than 15 years, presents this "teaser" market for its huge annual holiday bazaar at 78th Street Studios next weekend. It takes place at the Lake Affect Building where early birds who want to avoid the crowds can still find a smaller but still a generous mix of both funky and upscale items from 10 am-6 pm. There's a bar too so you can relax and have some drinks between shopping sprees.

clevelandbazaar.org

1615 EAST 25TH STREET, CLEVELAND

Holiday Bazaar

DECEMBER 14 & 15

The Cleveland Bazaar has been holding its Holiday Bazaar since 2004, and it's grown into a monster, sprawling throughout the four-floor 78th Street Studios and packing gallery spaces. Add to that some of the resident artists and galleries opening their doors and you've got hundred of artists, makers and other vendors from northeast Ohio and beyond, including familiar faces and some who don't do every handcrafted market out there. You'll find almost everything here from jewelry to body products, stationery to chocolates, vintage clothing to handcrafted leather bags, covering all styles, tastes and price ranges. You'll need time to cover it all and luckily, it's open from 10:00 am to 9:00 pm Saturday and 10:00 am to 6:00 pm Sunday.

clevelandbazaar.org

1305 WEST 80TH STREET, CLEVELAND

Screw Factory Artists Holiday Open Studios

DECEMBER 20-22

While the bottom floor of Lakewood's Screw Factory is still industrial, its top two floors are filled with artist studios. For its annual Screw Factory Artists Holiday Market, many of them open their doors to sell their work, with many bringing in additional artists to join them to sell jewelry, pottery, prints, paintings, and more. In addition, guest artists fill the event rooms, bringing additional handmade items ranging from lanterns to candles to lamps made from recycled items to vintage and flea market finds. It's expanded to three days this year: Friday evening 6:00 to 10:00 pm, Saturday 10:00 am to 6:00 pm and Sunday 10:00 am to 3:00 pm.

screwfactoryartists.org

13000 ATHENS AVENUE, LAKEWOOD

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330.376.9185

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216.322.1097

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oberlin.edu/amam
440.775.8665

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Cleveland, Ohio 44106
artattheschoolhouse.com

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c/o The Morgan Conservatory
1754 East 47th Street
Cleveland, Ohio 44103
artbookscleveland@gmail.com
216.361.9255

Arts Cleveland

1900 Superior Avenue,
Suite 130
Cleveland, Ohio 44114
216.575.0331
artscleveland.org

Art Gallery at Beachwood Community Center

25325 Fairmount Blvd
Beachwood, Ohio 44122

The Art Gallery Willoughby

38721 Mentor Avenue, Suite 1
Willoughby, Ohio 44094
artgallerywilloughbyoh.com
440.946.8001

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3119 Denison Avenue
Cleveland, Ohio 44109
arthouseinc.org
216.398.8556

ArtiCle/Art In Cleveland

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Cleveland, Ohio 44110
artincleveland.com
440.655.6954

Artists Archives of the Western Reserve

1834 East 123rd Street
Cleveland, Ohio 44106-1910
artistsarchives.org
216.721.9020

Artists of the ArtCraft Building

2530-2570 Superior Avenue
Cleveland, Ohio 44114
facebook.com/
artistsofheartcraft
#artistsofheartcraft

Artists of the Rubber City

The Box Gallery
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Akron, Ohio 44308

ARTneo

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Cleveland, Ohio 44102
artneo.org
216.227.9507

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theartseengallery@gmail.com
440.963.0611

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cainpark.com
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cantonart.org
330.453.7666

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cia.edu
800.223.4700

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216.421.7350

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clevelandprintroom.com
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216.687.2103

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climb-cleveland.com

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lacosechagaleria@aol.com
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cvart.org
330.928.8092

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dawntekler.com
216.906.2501

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graffitiheart.org
440.781.4515

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christy@grayhausstudios.com
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216.481.7722

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Open World: Video Games & Contemporary Art is organized by the Akron Art Museum and supported by the John S. and James L. Knight Foundation, the Ohio Arts Council, The Tom and Marilyn Merryweather Fund, the Akron Community Foundation and the National Endowment for the Arts. Additional support is provided by GOJO Industries. Media Sponsorship is provided by Western Reserve PBS.

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Elias Sime

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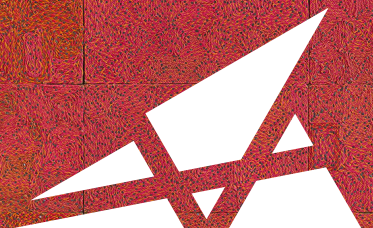
Elias Sime: Tightrope presents a survey of the artist's monumental yet intricate abstract works created from reclaimed computer keyboards, wires and circuitry. *The New York Times* included *Elias Sime: Tightrope* in its "Don't Miss These Art Shows and Events This Fall" preview.

Elias Sime. *Tightrope: The Dominant*. 2017. Reclaimed insulated wire on panel. 81 3/8 in. x 10 ft. 6 in. (206.7 x 320 cm). Collection of Erica Tennenbaum and Alex Friedman, New York. © Elias Sime. Photograph by Phoebe d'Heurle.

Elias Sime: *Tightrope* is organized by the Ruth and Elmer Wellin Museum of Art at Hamilton College, Clinton, New York.

Its presentation in Akron is made possible through the generous support of the John S. and James L. Knight Foundation; Ohio Arts Council; The Tom and Marilyn Merryweather Fund; the Kenneth L. Calhoun Charitable Trust, KeyBank, Trustee; and Katie and Mark Smucker.

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Peony Table Lamp, (detail), c. 1901-10. Probably by Clara Wolcott Driscoll (American, 1861-1944), Tiffany Studios (America, 1902-1932). Leaded glass, bronze; h. 80 cm, diam. 55 cm. The Cleveland Museum of Art, Bequest of Charles Maurer, 2018.260